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Mary Whyman

Harvard School.

April 16. 1841.

THE

BOSTON SCHOOL SONG BOOK.

PUBLISHED UNDER THE SANCTION OF THE BOSTON ACADEMY OF MUSIC.

ORIGINAL AND SELECTED.

BY

LOWELL MASON.

BOSTON:

J. H. WILKINS, & R. B. CARTER.

1841.

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PREFACE.

WHEN music is introduced into schools, it should be the leading object to give the children a thorough knowledge of its elementary principles, and not merely to teach them to sing songs by rote. This can be done by the use of the Black Board,* proceeding according to the "Manual,"† without any book in the hands of the pupils. But in addition to elementary instruction it is also desirable to introduce the singing of suitable songs, (at first by rote) as a relief from the severer study of the e'ements and as an exercise for the voice; also, as a means of improving the general taste and style of performance. To furnish music for this purpose is the object of the present work. It will be found to contain a sufficient variety of songs on interesting subjects, nearly all of which, as well the music as the poetry, are new. The attempt has been made to introduce such words only as would probably interest the pupils, and the moral tendency of which should be always unexceptionable.

In addition to songs, many rounds, sentences, and lessons have been inserted. In general it may be best that the rounds should be sung by solo voices, selected from the most advanced pupils. If sung in chorus the parts should be equal.

The questions at the end of the book, are such as the pupils will be able to answer if the instruction has been thorough. It is hardly possible that pupils can answer them unless the subjects to which they relate are understood. Let it not be supposed, however, that all which is implied in these questions can be taught in a few months. Children cannot be made to understand the subject of music without a long course of instruction; but there is time enough between the age of 10 and 16 for the acquisition, without interfering with other studies. Where schools are kept for so short a time, that only a part of the course can be given, the teacher will use his discretion as to what should be omitted. In general it is advisable that the instruction be thorough as far as it goes. In some cases when the term is very short, it may not be expedient to introduce any thing beyond what is implied in the first twelve chapters, leaving the whole subject of transposition for future instruction. But while there may be many schools where from the limited time devoted to music, it may be impossible to introduce all the subjects to which these questions relate, yet it is certain that to answer all of them correctly and understandingly requires no more than a thorough knowledge of the mere elementary principles of the art, and no one who undertakes to study music should be satisfied with less than this.

* Much assistance may be derived also from the "Musical Exercises," [recently prepared by the author,] printed in characters sufficiently large to be seen across the school room, and adapted to the Manual. These exercises are used in the Boston Grammar Schools, where music is a regular study.

† Manual of Instruction in the Elements of Vocal Music, by L. Mason.

CONTENTS.

SONGS.

Adieu, ... 72
All hail to our favorite May, 84
Always some good, . . 78
Away! o'er bright sunny meadows, ... 24
Away to the garden, . . 37
Bell Chimes, ... 14
Bliss is hovering, ... 98
Chant, "I will lift up," . 116
Change, (parting at school,) 94
Come and see how happily, 97
Come, May! thou lovely, 5
Come seek the bower . 90
Contentment, ... 40
Departure of Winter, . 10
Evening Song. 16
First day of May, . . . 110
Friendship, ... 28
God of Love, ... 31
Greenville, ... 115
Home, ... 36
In the cottage, . . . 104
Marlow, ... 113
May Song, ... 30
Morning Song, ... 4
My native land, ... 22
New year song, ... 96
Old Hundred, ... 112
Our Father land, . . . 86
Patriotic song, ... 64
Peace, ... 7
Pleasures of childhood, . 34
Rich, after dull, &c. . . 60
Singing and study, . . 92
Sicily, ... 114
Song of the free, . . . 62
Spring evening, ... 8
Spring song, ... 32
Spring wishes, ... 42
Summer song, ... 26
Sunrise, ... 23
The beautiful flower, . . 44
The fading leaf, ... 27
The flowers of the lea, . 84
The fount of joy, . . . 66
The grove, ... 100
The hobby horse, . . . 93
The journey, ... 12
The lovely May is coming. 88
The love of truth, . . . 18
The might with the right, . 58
The Pilot, ... 68
The Reapers, ... 108
The Rain, ... 20
The Sail, ... 74
The Singer's song, . . 52
The Sun and the Brook, . 50
The Stars, ... 76
The Singing meeting, . . 87
The way to contentment, 70
The way worn traveler, . 80
The Wish, ... 6
The Swiss toy girl, . . 102
To the good cause, . . 46
To our mother, . . . 106
'Tis near the spot, . . . 48
Vacation song, ... 56
We know a land, . . . 54
Welcome to school, . . . 28

ROUNDS.

Again the summer's near, 65
Beauty blooms, ... 61
Before you make a promise, ... 114
How sweet to be roaming, 77
If your ear, ... 75
Lawrence! 21
Let us endeavor, . . . 55
Let your pleasure, . . 92
Love of truth, ... 85
Love your neighbor, . . 69
Morning is breaking, . . 63
Now let notes of joy, . . 47
Over mountain, ... 9
Sing it over, ... 22
Sing we another, ... 73
Spirits bright! 113
Scotland's burning, . . . 29
Sweetly now at evening hour, ... 83
'Twas well, ... 11
Thomas and Andrew, . . 17
Time, how fast, ... 21
The bell that's in, . . . 26
The bell doth toll, . . . 45
The noblest hero, . . . 35
To spend the day well, . 41
Time and tide, ... 71
The hour is come, . . . 79
To the praise of truth, . . 99
White sand, ... 105
What you've to do, . . 116
When a weary task, . . 35

SENTENCES.

All things round us, . . 49
Art thou disappointed, . . 67
Be to others, ... 95
Beauty blooms, ... 61
Better poor, ... 17
Birds are singing, . . . 6
Firm, with heart and hand, 19
God said, &c., ... 15
God commands, ... 51
Hast thou a sorrow, . . 39
He that would thrive, . . 25

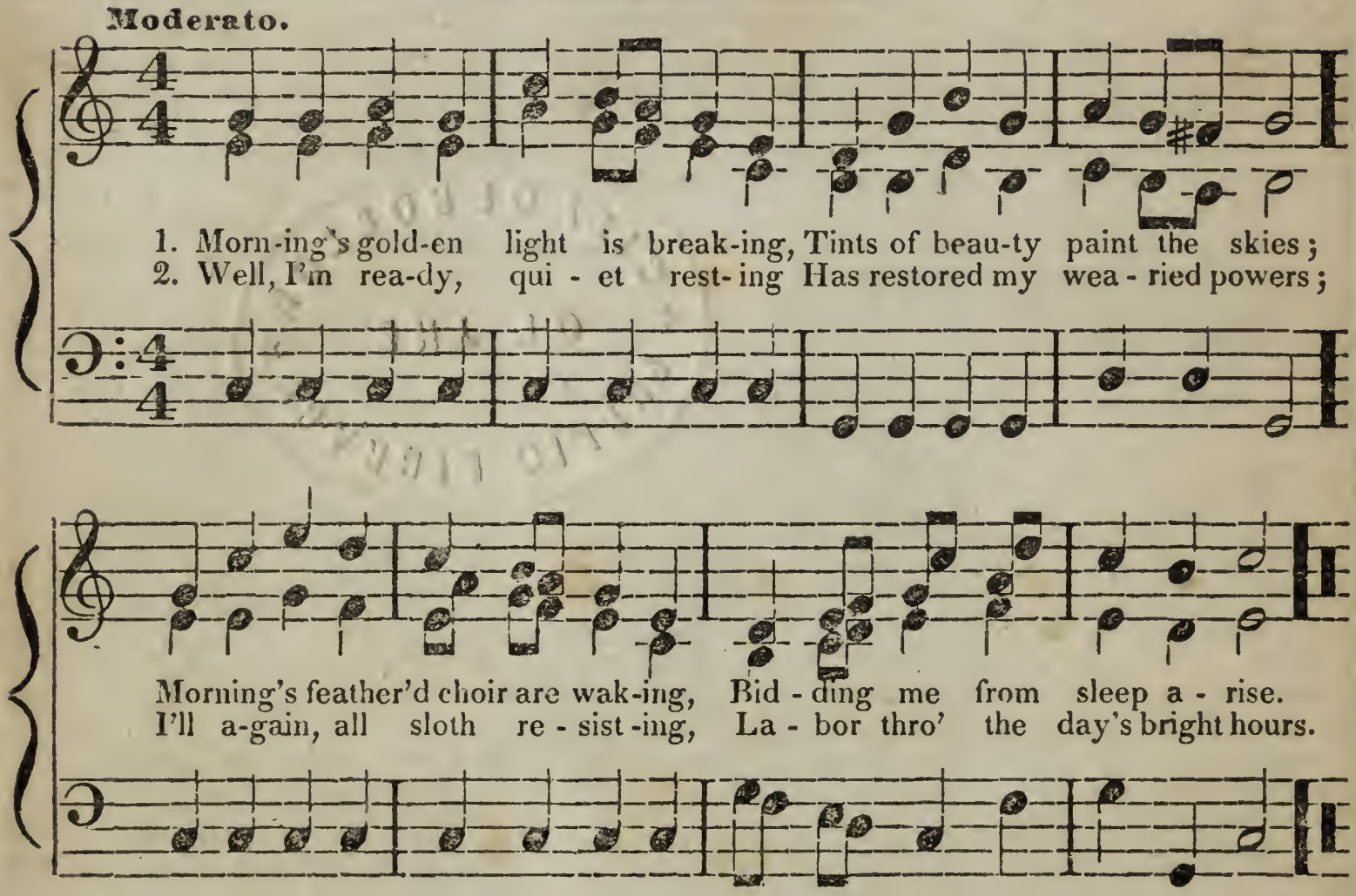
LESSONS.

Pages 33, 53, 81, 85, 89, 95, 97, 101, 102, 105, 109, 115.

THE

BOSTON SCHOOL SONG BOOK.

MORNING SONG.



3

But with thanks let me remember
Him who gave me quiet sleep;
Let me all his mercies number,
And his precepts gladly keep.

4

When I leave the downy pillow,
Which so oft has borne my head,
Sure it's right a time to hallow
To the hand that kept my bed.

5

Let me never prove ungrateful,
Let me never thankless be;
From a sin so base and hateful,
May I be forever free.

Allegretto.

1. Come, May! thou lovely lin-gerer! And deck the groves a - - gain, And
2. True, win-ter days have ma-ny And many a dear de - - light: We
3. But oh, when comes the sea-son, For mer-ry birds to sing, How

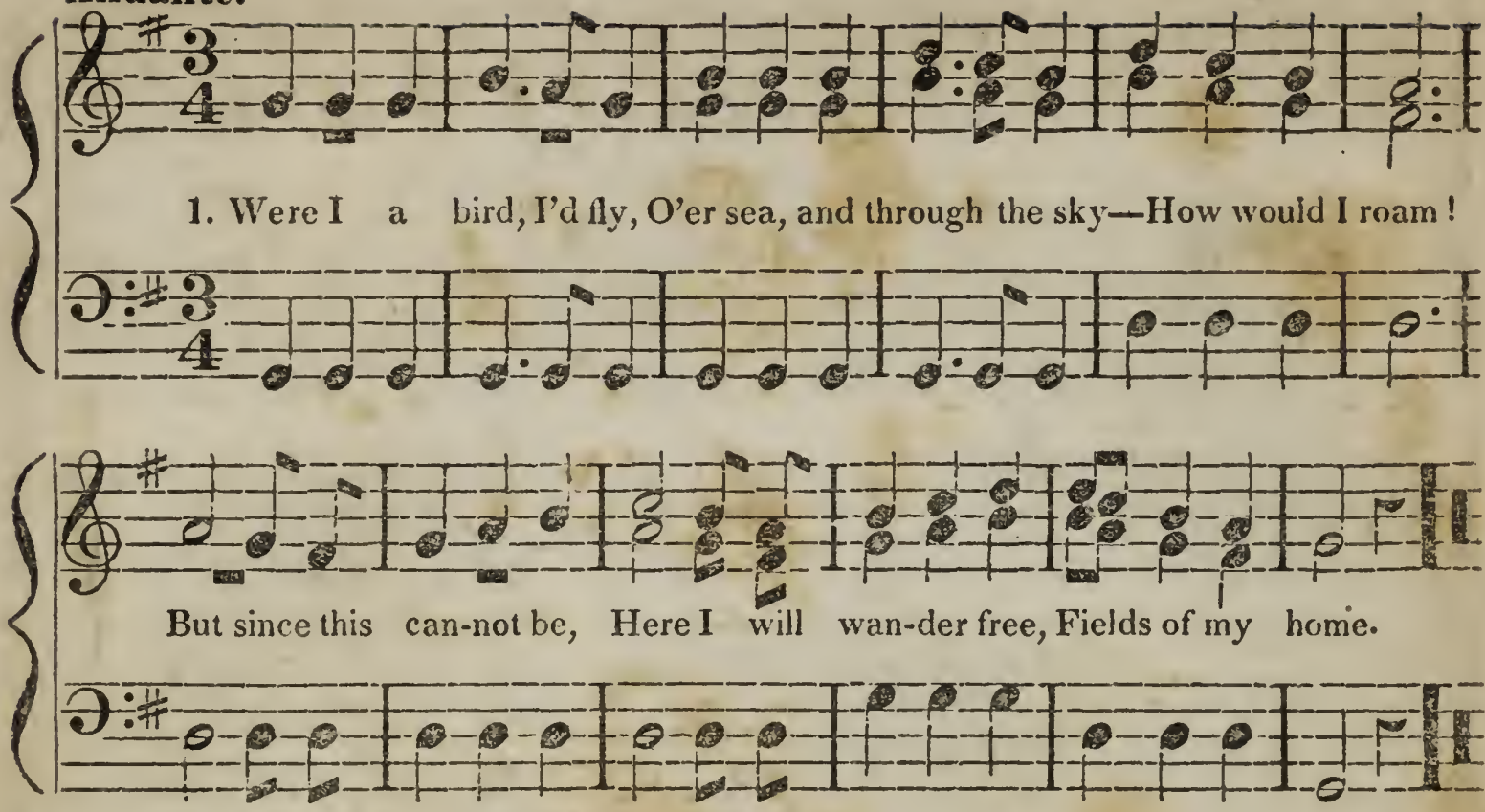
let thy sil - very streamlets Me - an - der through the plain; We
frol - ic in the snow-drifts, And then—the win - ter night, A -
sweet to roam the mea-dows, And drink the breeze of spring; Then

long once more to ga - ther The flow' - rets fresh and fair; Sweet
- - round the fire we clus - ter, Nor heed the whist- ling storm, When
come, sweet May! and bring us The flow' - ret fresh and fair; We

May! Once more to wan - der, And breathe the balmy air.
all with-out is drea - ry, Our hearts are bright and warm.
long once more to wan - der And breathe the balmy air.

THE WISH.

Andante.



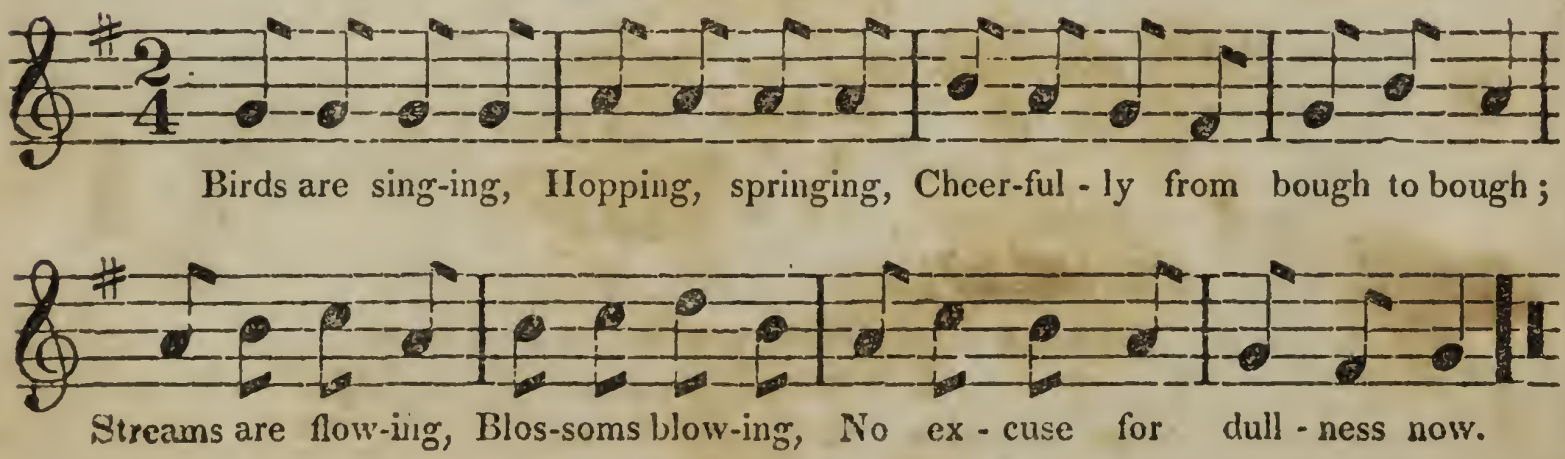
2

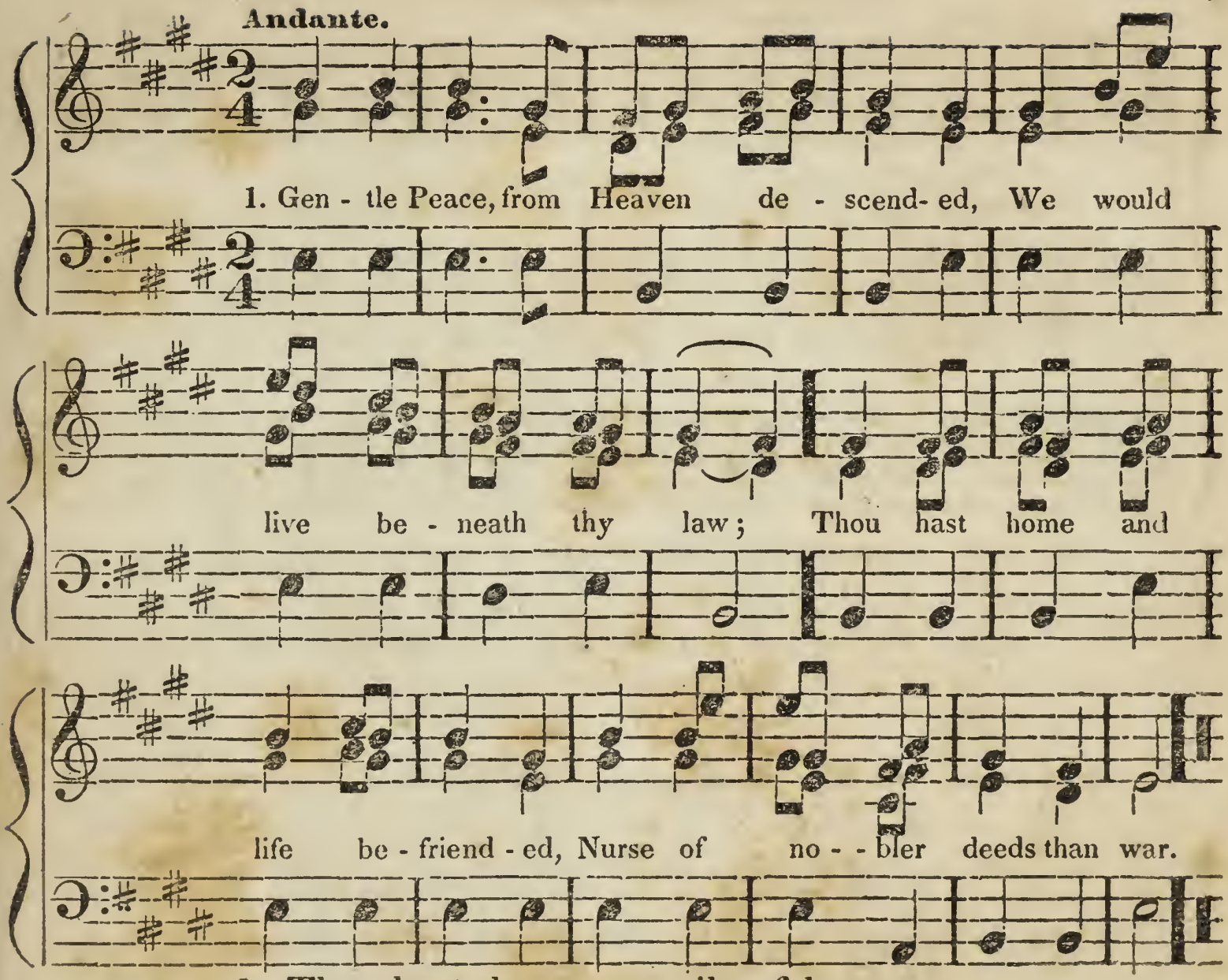
Yet ah! how sweet 'twould be
Under the orange tree;
Deep shady grove!
Might I but wander there,
Breathing thy balmy air
Region of Love!

3

But 'twas not meant, I know,
We should be birds, and so
I'll not repine:
Thine I will ever be,
Home of my infancy!
Ever be thine!

SENTENCE.



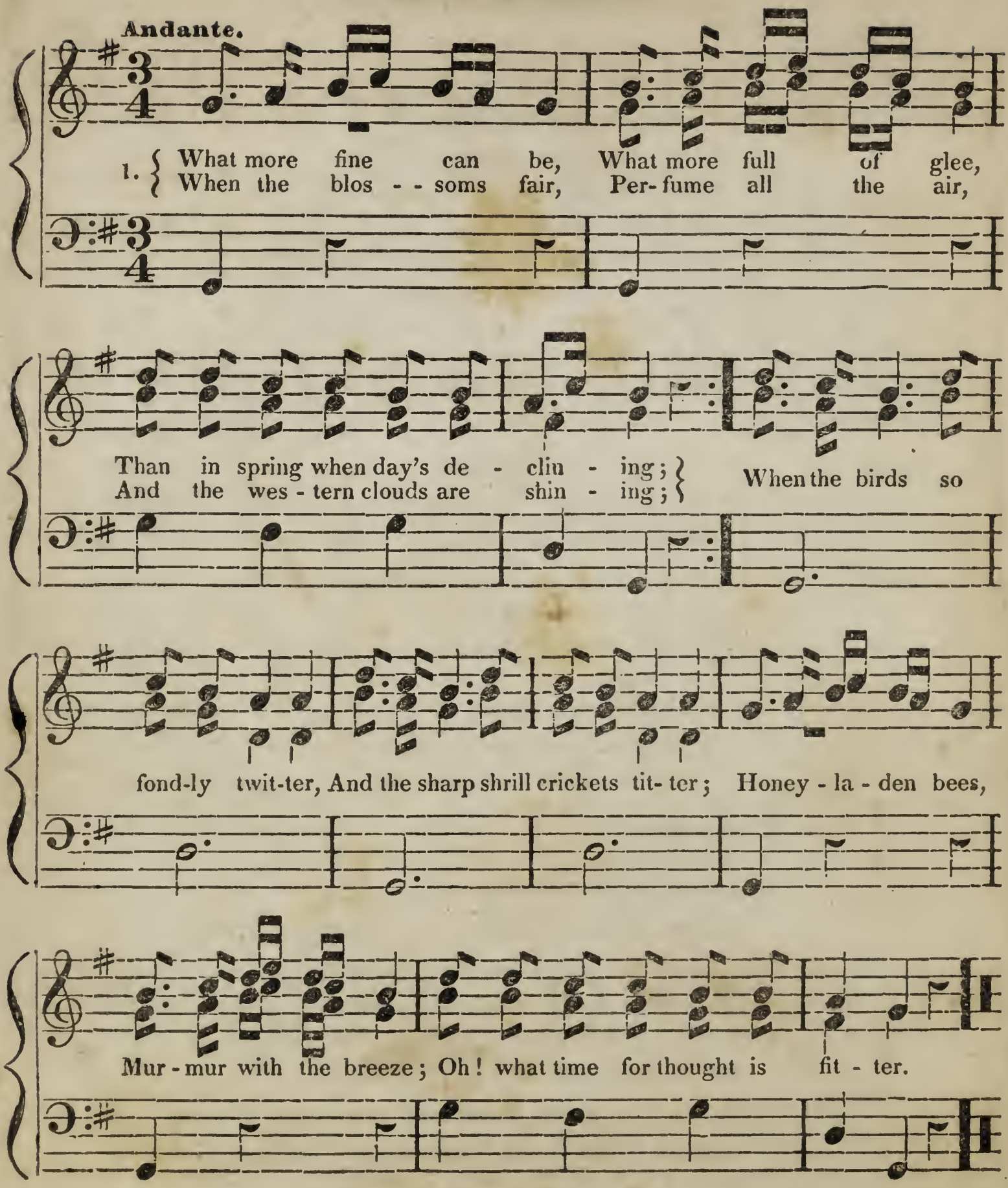


2. Thou hast thrown a smile of beauty,
O'er the meadow, hill and grove;
Thou hast quickened us to duty,
Thou hast warmed our hearts to love.

3. Ours is now each smiling flower,
Ours the lofty mountain pine,
Ours the fruit-tree's golden shower,
And the close entwining vine.

4. Still stay with us, still replenish
Fields with fruit, ourselves with love;
Discord and dissension banish,
Peaceful spirit from above.

SPRING EVENING.



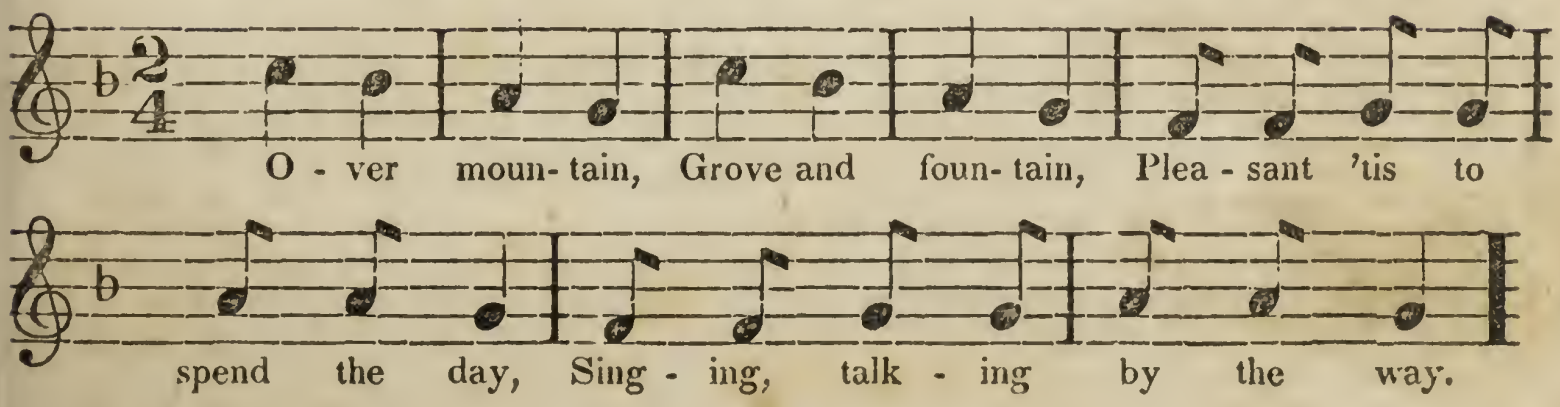
2

Then we leave our home,
To the fields we roam,
And we sit amongst the haying;
Hear the pleasant sound,
Of the birds around,
Or some far off flute that's playing;
Hear the loud and croaking chorus,
From the sedgy marsh before us:
All the meadows ring;
While the songs they sing
Back to summer thoughts restore us.

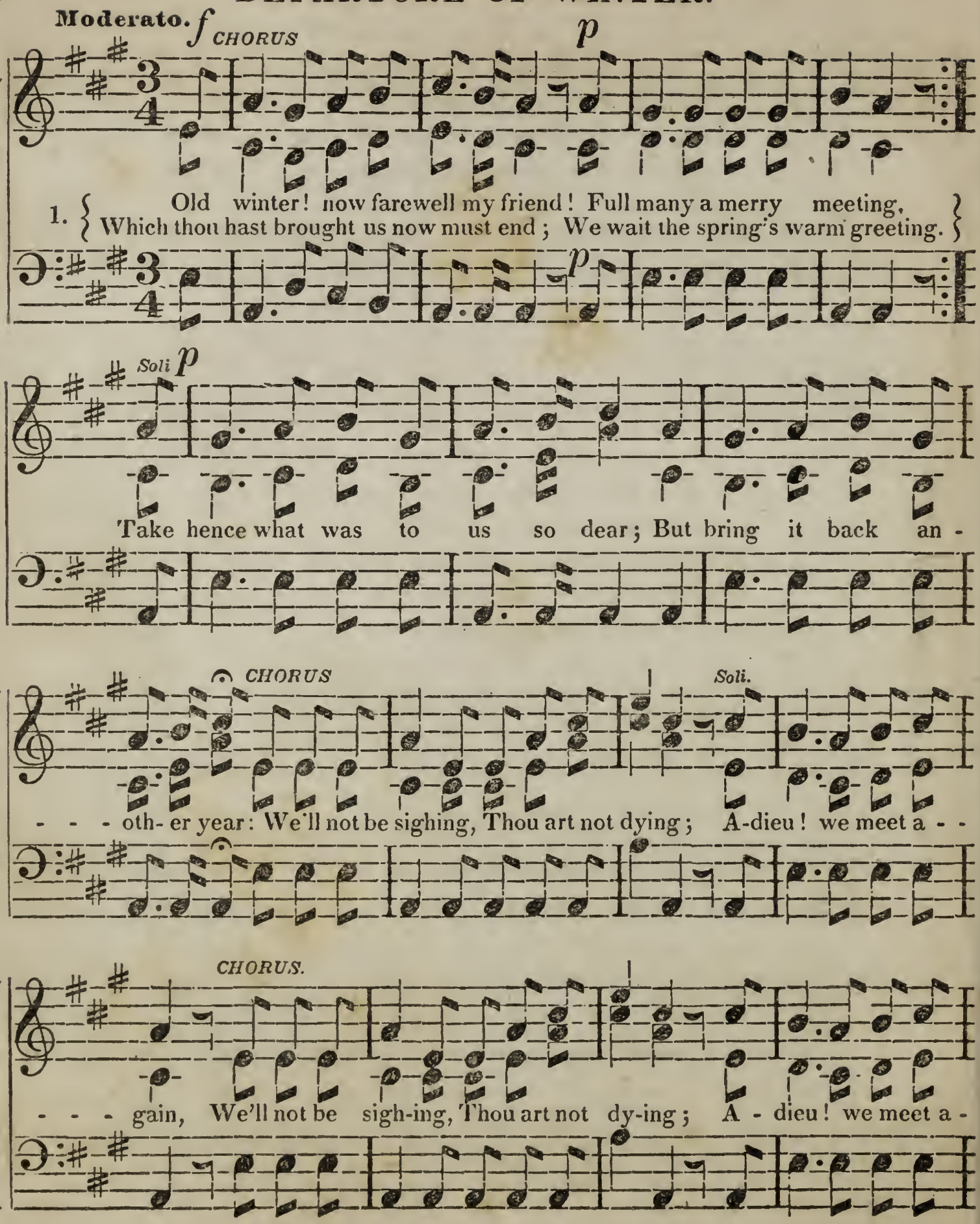
3

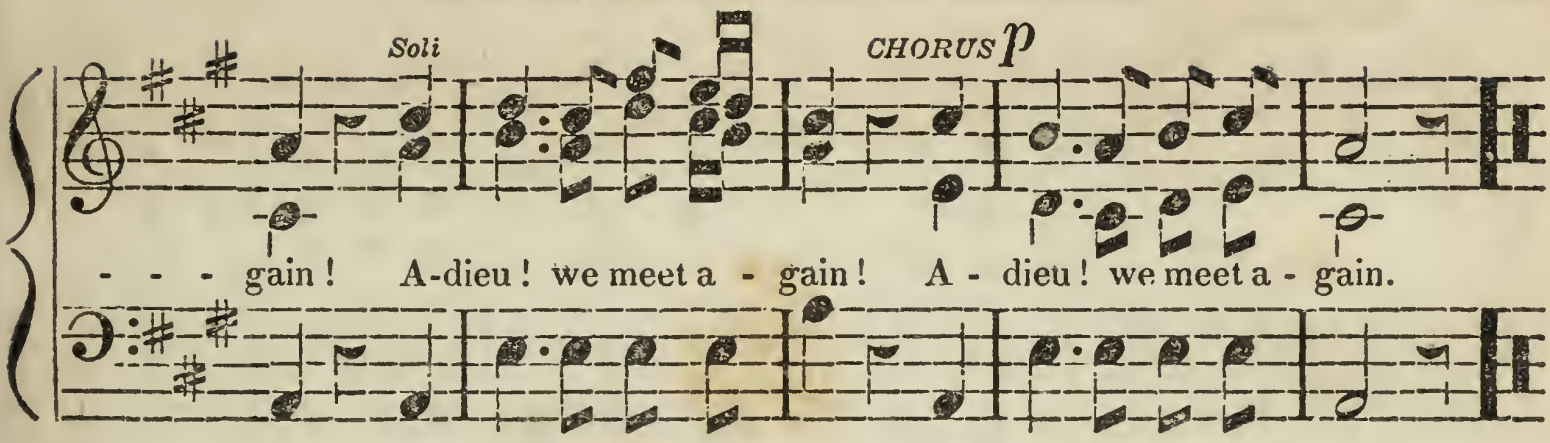
But 'tis night! away!
For we must not stay
Chatting here so late together.
Yet 'twere sweet to stay,
Mid the new mown hay,
All the night, in summer weather!
Time is o'er for chat and dancing;
Now the gentle moon advancing,
Calls the stars out all,
Sets them, great and small,
In the clear blue heavens glancing.

ROUND FOR FOUR OR EIGHT VOICES.



DEPARTURE OF WINTER.





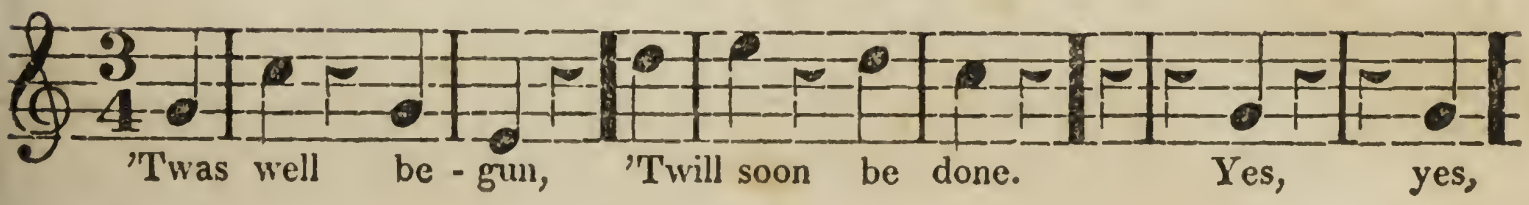
2

Old winter! now farewell my friend!
  Full many a merry meeting,
Which thou hast brought us, now must end,
  We wait the spring's warm greeting.
And Oh! the spring how sweet will be
The harmony and melody
  Of birds in chorus,
  Rejoicing o'er us:
But we shall meet again.

3

When wearied nature needs repose,
  Thou'lt come, thy pleasures bringing;
Then round the crackling fire we'll close
  Our winter-ballads singing,
Or on the ice by night or day,
On flying skates we'll glide away.
  So I'll not sorrow,
  'Tis but tomorrow,
And we shall meet again.

ROUND FOR THREE VOICES.



THE JOURNEY.

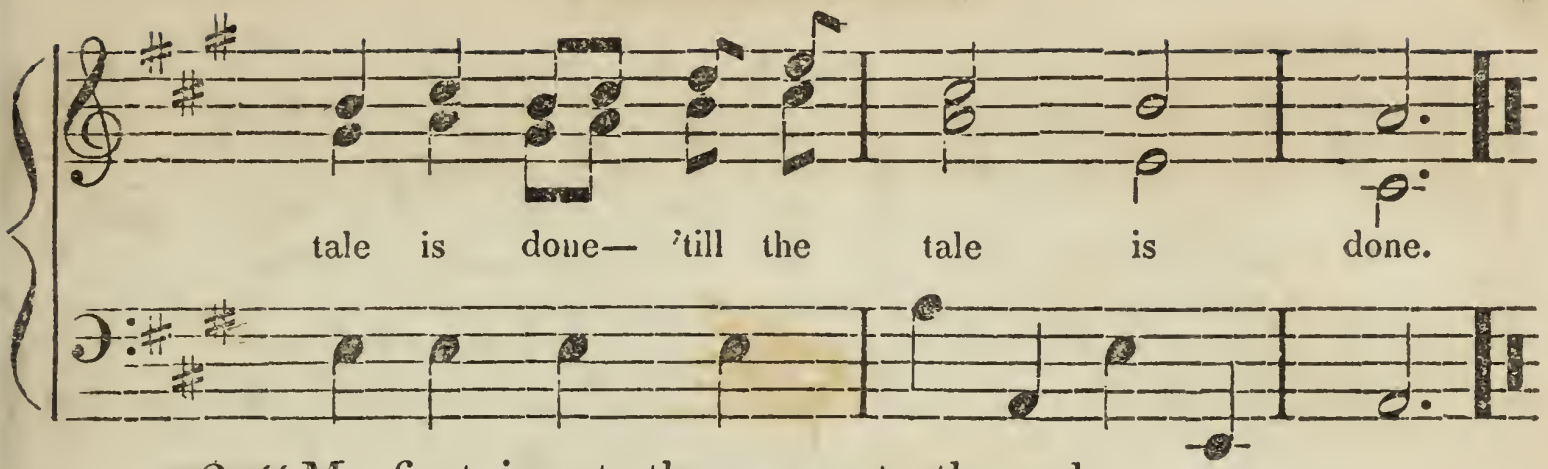
Allegro.

Solo.

1. A youth, re - solved to see the world, Set out on foot to go: And sought, as round and round he whirled, Most wise and great to grow.

CHORUS.

His sto - ry is as true, is as true as the gun. Go on then, go on till the



2. "My first jaunt, then, was to the pole,
Where all is ice and snow,
Where naught can stand the frost, but soul,
Nor tree, nor plant can grow."

CHORUS:—His story is, &c.

3. "Such cold as this I ne'er could bear,
So 'way I turned my feet,
Till 'twas so hot, 'twould singe one's hair,
And make you die of heat."

CHORUS :—His story is, &c.

4. "And when I'd got some short repast,
To stay my appetite,
I turned my course, and journeyed fast,
Nor staid a single night."

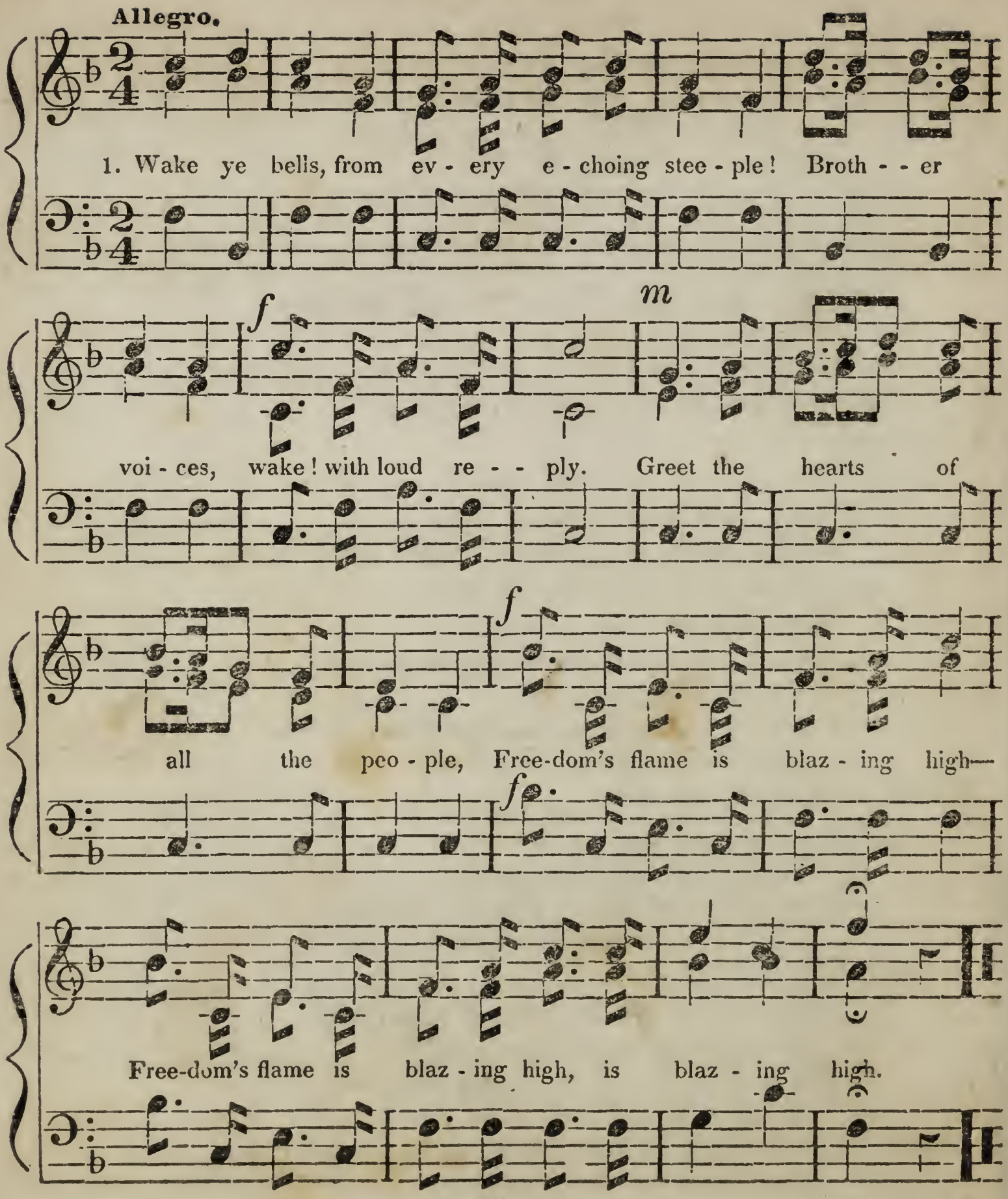
CHORUS:—His story is, &c.

5. "I next arrived at Mexico,
Where silver is so thick;
Now here, says I, I guess I know,
I'll fill my bag right quick."

CHORUS:—His story is, &c.

6. "So round I went, from pole to pole,
To see this wondrous world;
Till back I came, to that same goal,
From which I had been whirled."

CHORUS:—His story is as true, is as true, as the gun,
And more he could tell, but he now has done—but, &c.


Allegro.
1. Wake ye bells, from ev - ery e - choing stee - ple! Broth - - er
voi - ces, wake! with loud re - - ply. Greet the hearts of
all the peo - ple, Free-dom's flame is blaz - ing high—
Free-dom's flame is blaz - ing high, is blaz - ing high.

2

Wake, while thousand hearts, as one, are beating,
Far and wide proclaim their jubilee;
Speed thro' hill and vale our greeting,
Tell to all the world: We're free.:||
We're free—we're free.

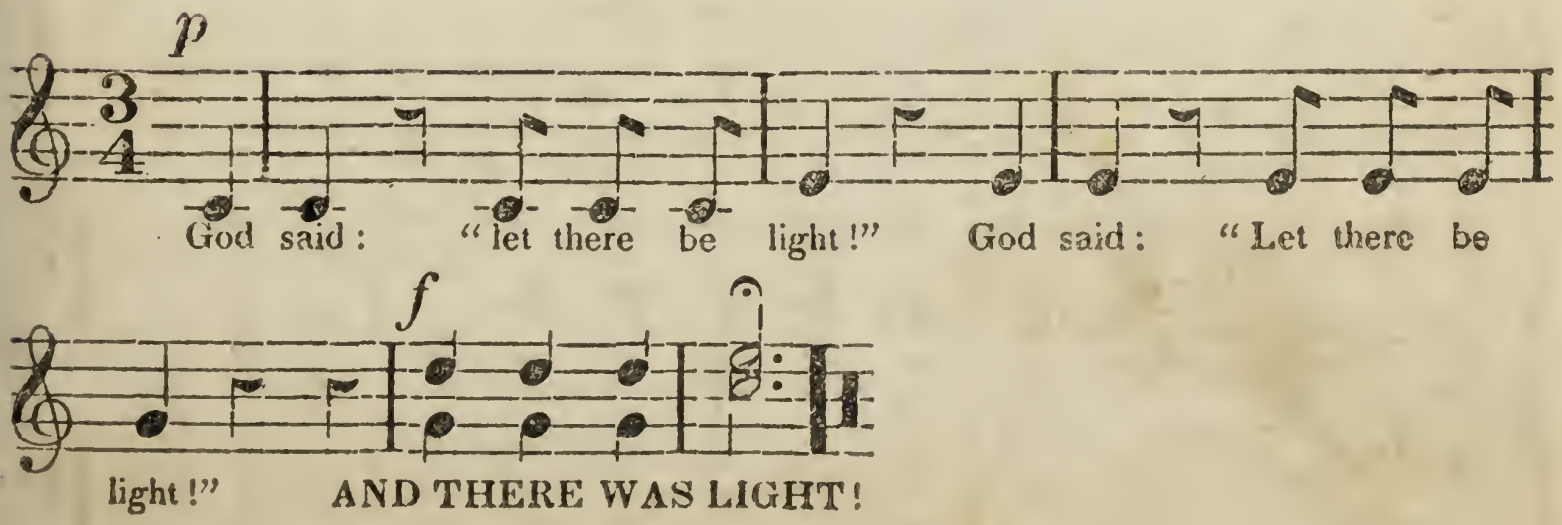
3

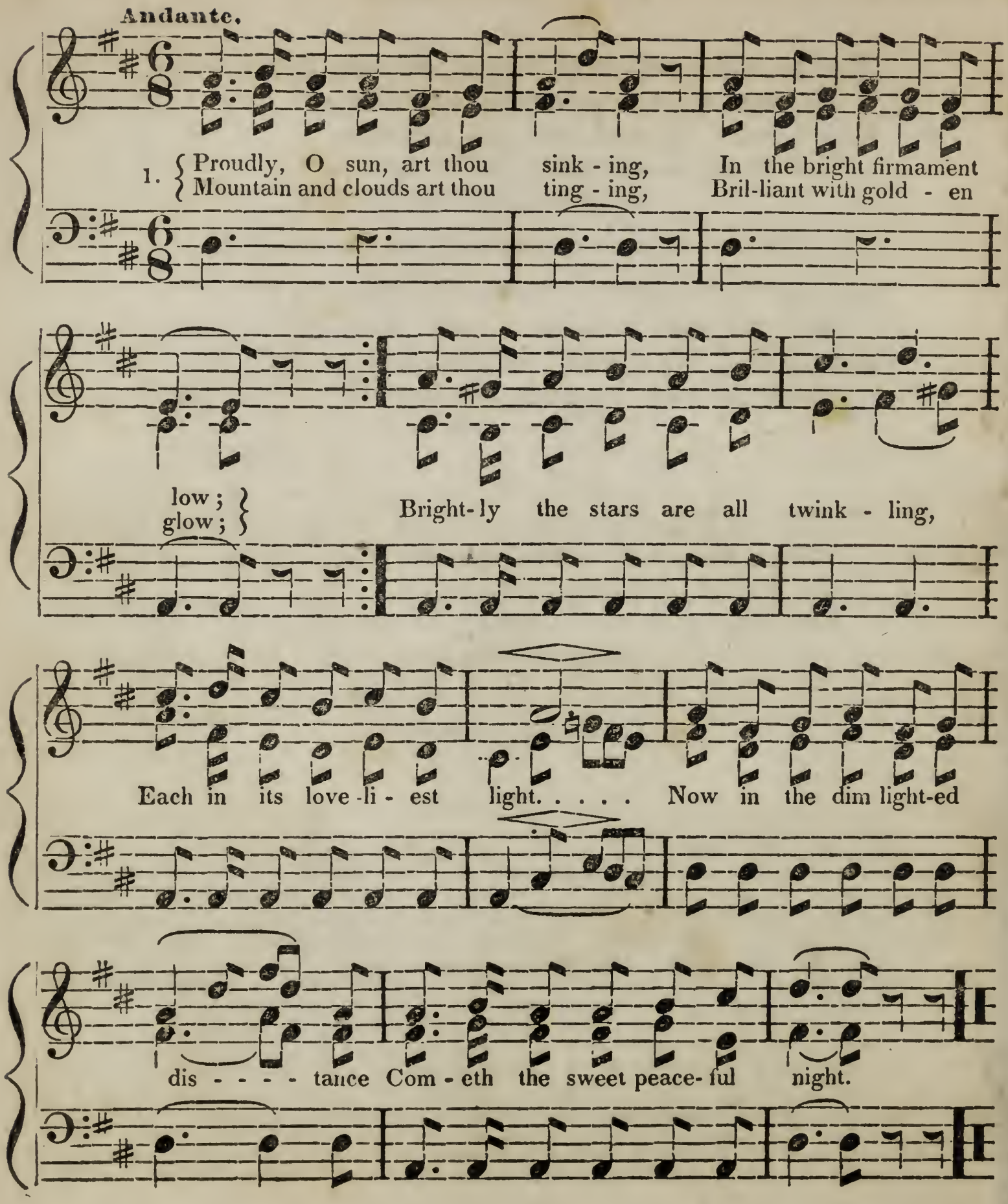
Say, we've fought the battle for opinion;
Say, we dare to look around, above;
All we feel, we speak; dominion—
There is none we own, but love.:||
But love—but love.

4

Wake, ye bells! your chimes are blithe as morning,
When its breath makes all the world seem new;
Yet a sound of Sabbath-warning,
Blending with them, says: Be true!:||
Be true—be true.

SENTENCE.




Andante.
1. Proudly, O sun, art thou sink - ing, In the bright firmament
Mountain and clouds art thou ting - ing, Bril-liant with gold - en
low ;
glow ;
Bright-ly the stars are all twink - ling,
Each in its love - li - est light. . . . . Now in the dim light-ed
dis - - - - tance Com - eth the sweet peace- ful night.

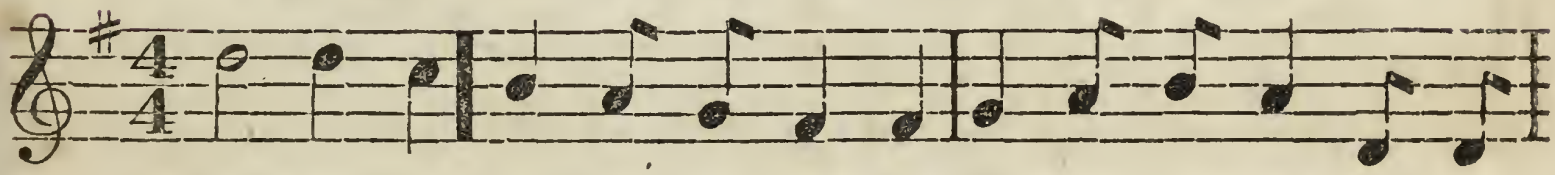
2

Now hath the night-breeze awakened,
Stirring the leaves in the bowers,
Linden its perfume is spending
White with its silvery flowers.

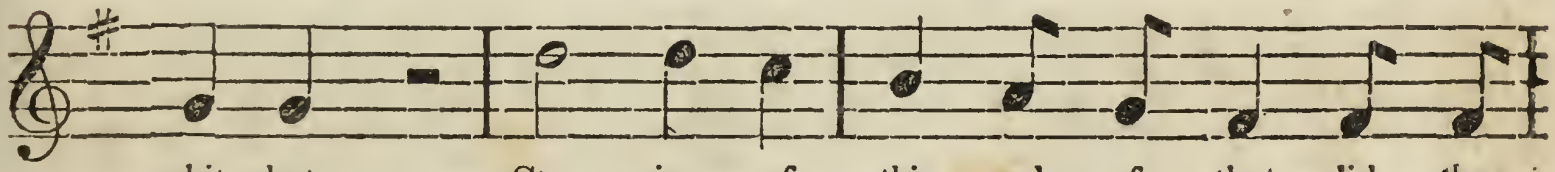
3

Thus in our songs we will praise thee,
Peaceful and loveliest night!
While the fair queen of the heavens,
Sheds all around us her light.

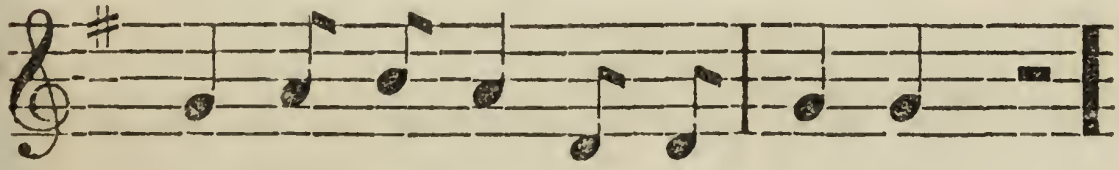
ROUND FOR FOUR OR EIGHT VOICES.



Tho - mas and An- drew and Ja - bez all met to - geth - er in

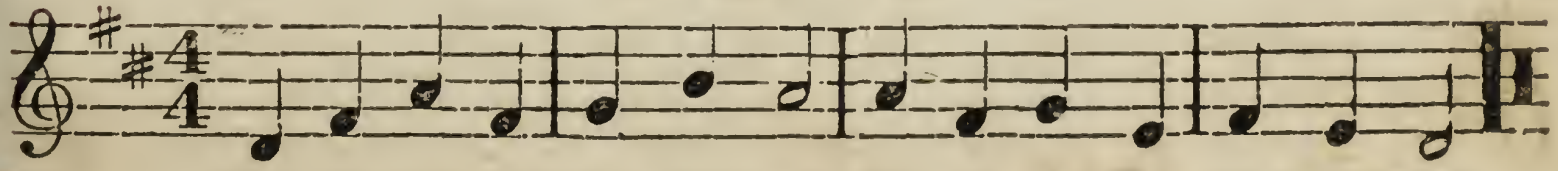


chit chat; Sto - ries of this and of that did they

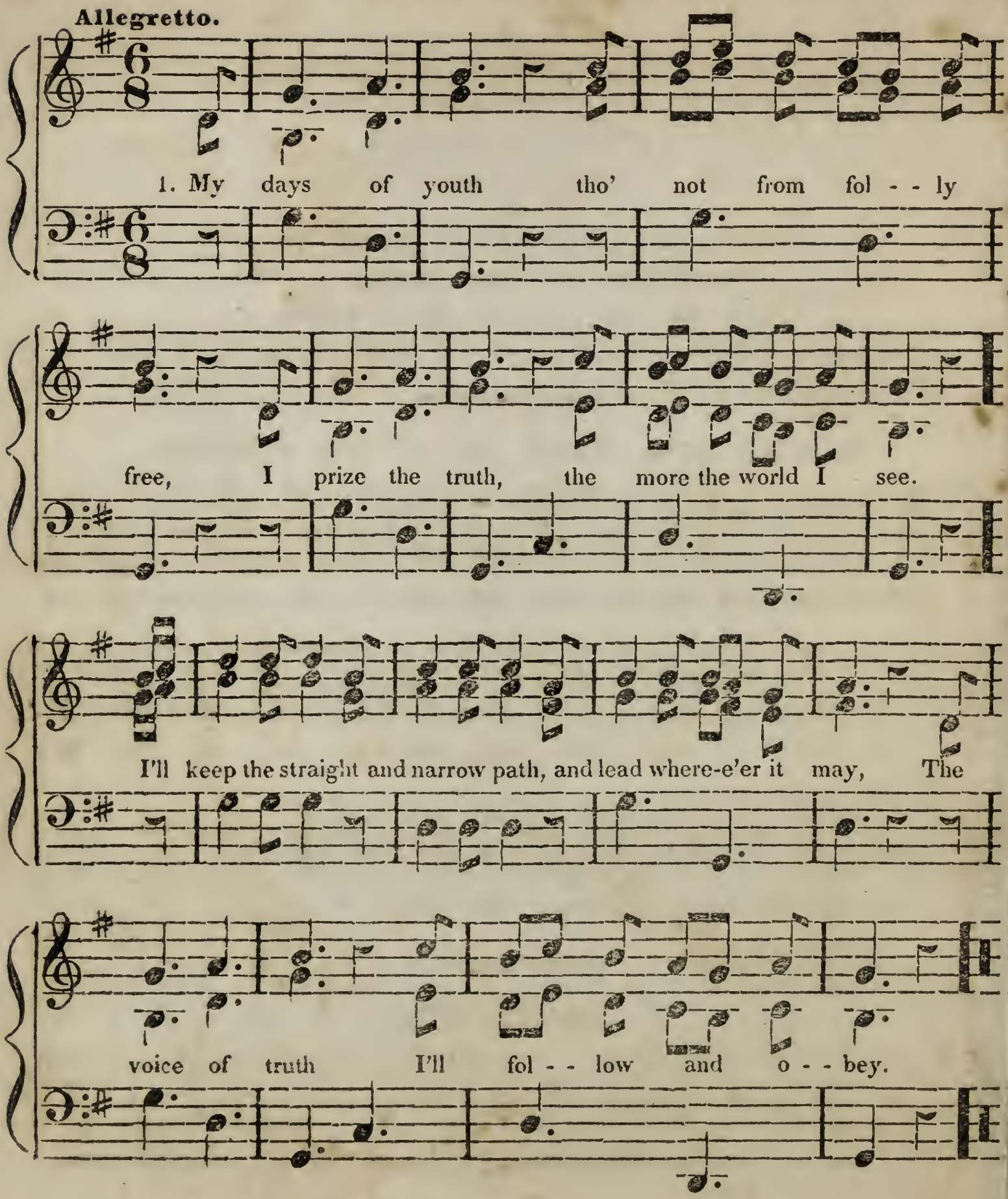


tell, 'till their hearts all went pit pat.

SENTENCE.



Bet- ter poor my whole life long, Than to do my neigh-bor wrong.


Allegretto.
1. My days of youth tho' not from fol - - ly
free, I prize the truth, the more the world I see.
I'll keep the straight and narrow path, and lead where-e'er it may, The
voice of truth I'll fol - - low and o - - bey.

2

My footsteps lead, O truth, and mould my will,
In word and deed my duty to fulfill:
Dishonest arts, and selfish aims to truth can ne'er belong,
No deed of mine, shall be a deed of wrong.

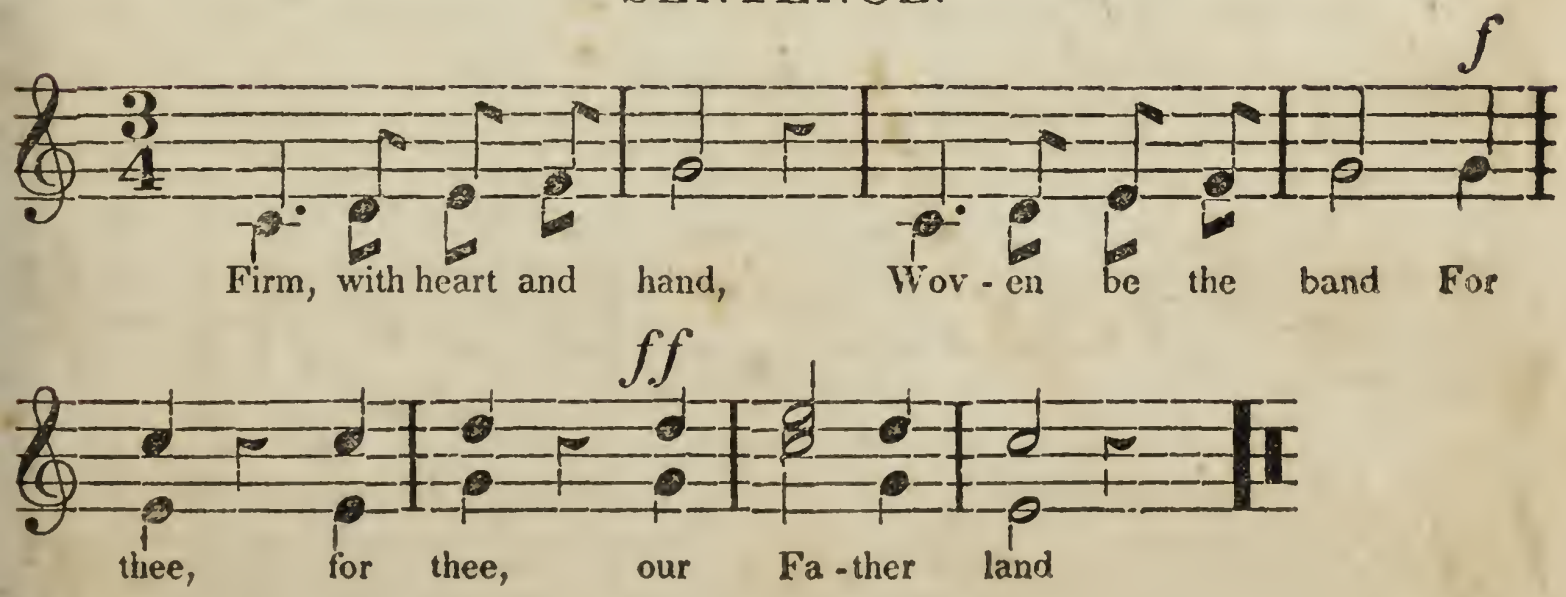
3

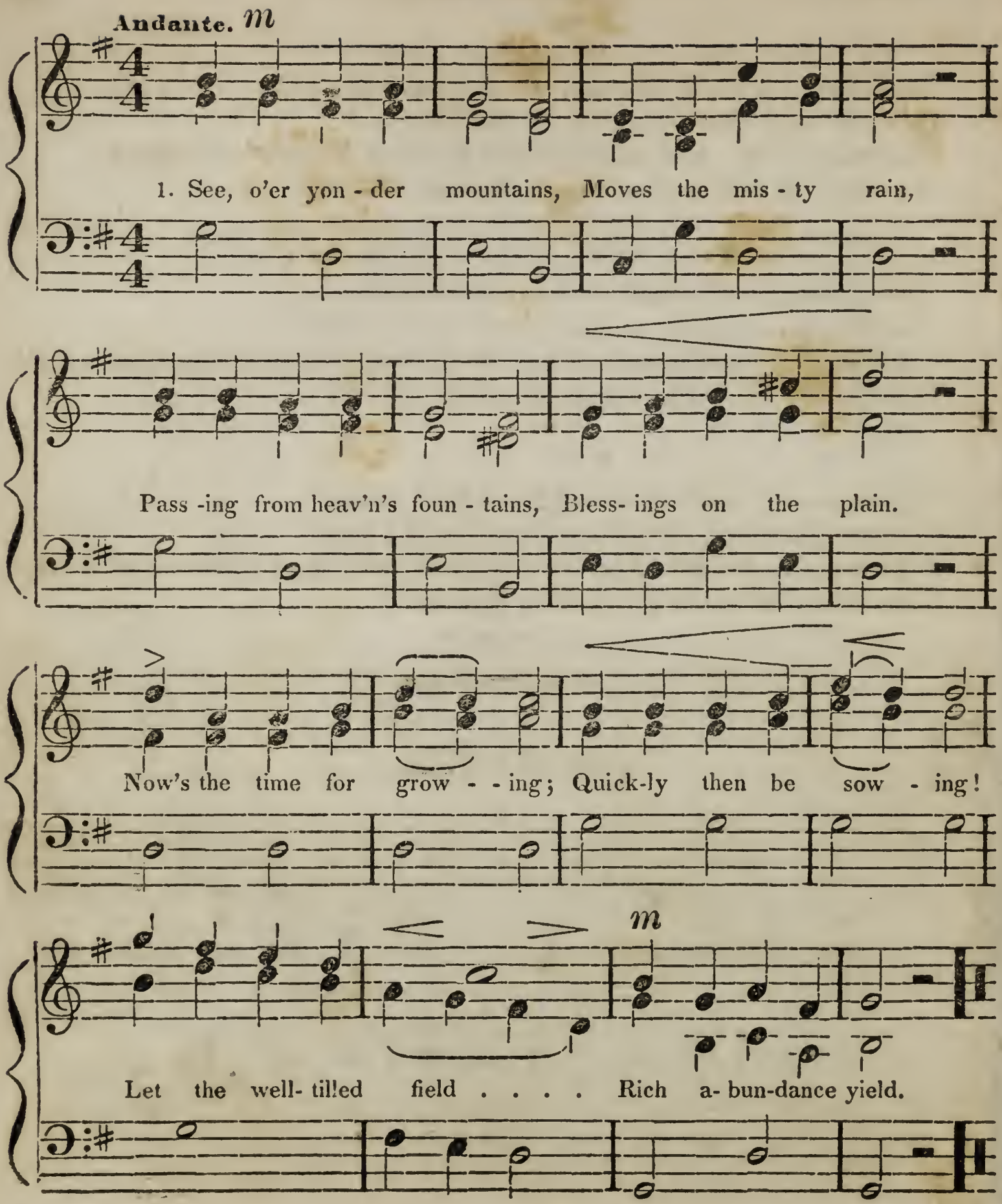
The strength of youth, we see it soon decay,
But strong is truth, and stronger every day:
Though falsehood seem a mighty power which we in vain assail,
The power of truth will in the end prevail.

4

My days of youth tho' not from folly free,
I prize the truth, the more the world I see.
I'll keep the straight and narrow path, and lead where-e'er it may,
The voice of truth I'll follow and obey.

SENTENCE.




Andante. m
1. See, o'er yon - der mountains, Moves the mis - ty rain,
Pass -ing from heav'n's foun - tains, Bless- ings on the plain.
Now's the time for grow - - ing; Quick-ly then be sow - ing!
m
Let the well- tilled field . . . . Rich a- bun-dance yield.

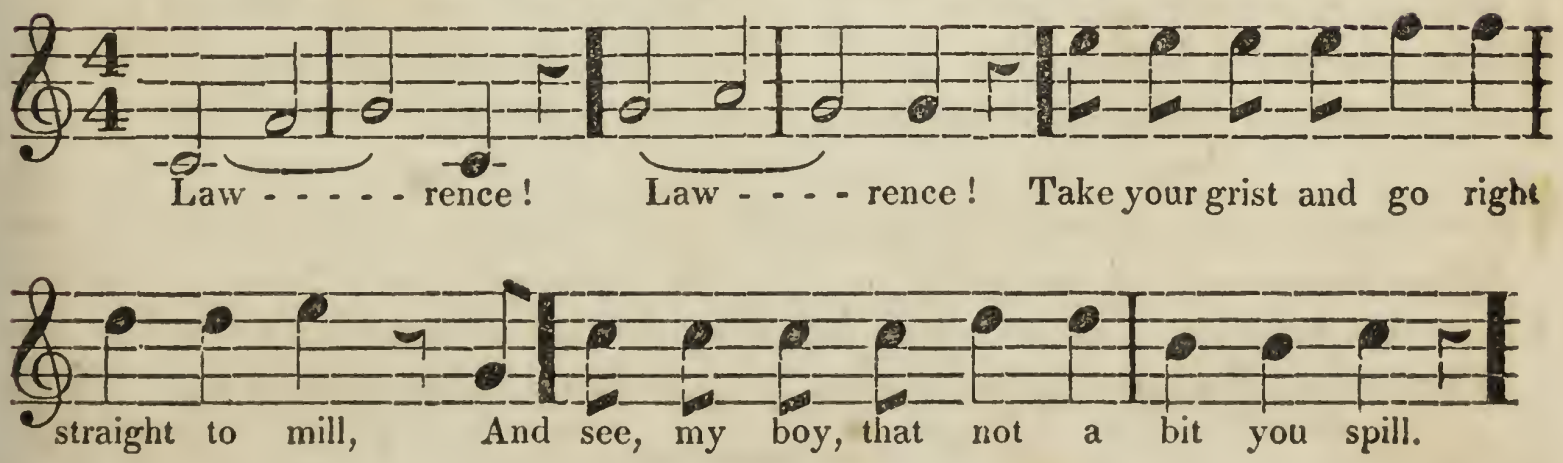
2

Rich or poor, what matter?
  Each is here for good:
Good seeds let him scatter
  In contented mood.
For ye share together
  Sunshine and wet weather,
Heaven these blessings gives
  To each one that lives.

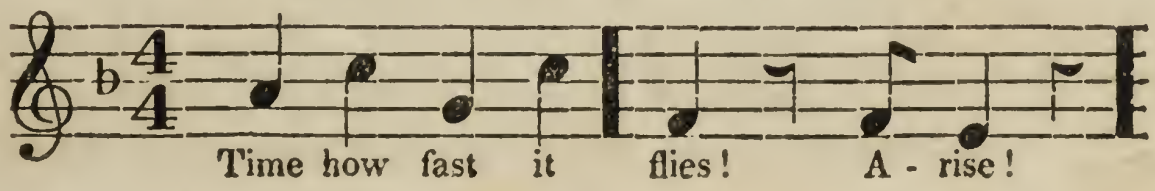
3

Let the sage so knowing,
  On his wisdom build;
We still planting, ploughing,
  Wait what God hath willed.
'Tis while heaven befriendeth,
  Rain and sunshine sendeth,
That the verdure thrives:
  God the blessing gives.

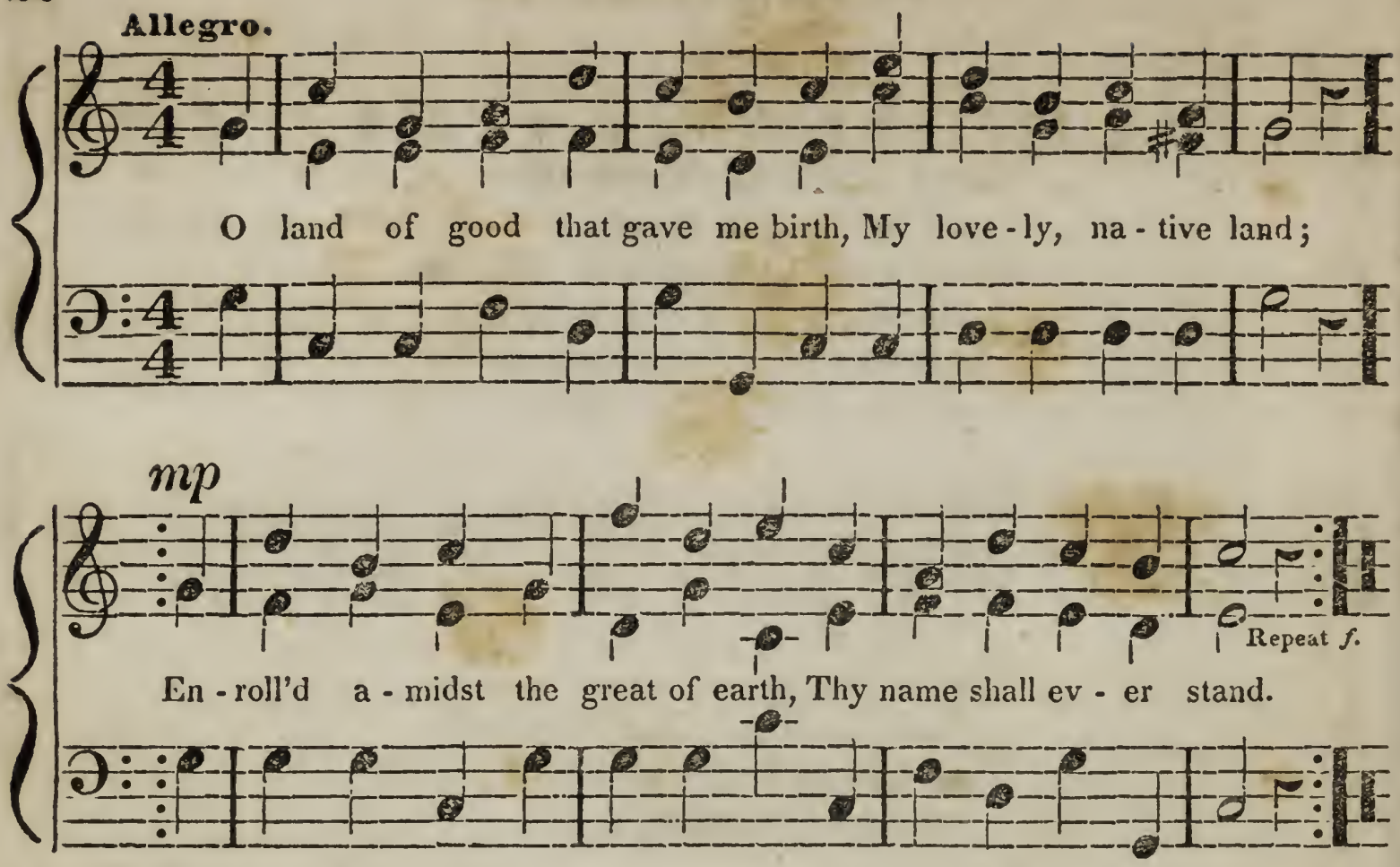
ROUND FOR FOUR OR SIX VOICES.



ROUND FOR TWO VOICES.



MY NATIVE LAND.



2

I love the man that honors thee,
I well approve his choice,
To live and die among the free,
A friend of freedom's cause.

3

I love the stream of mental light,
That flows amidst thy hills,
I love the spire of towering height,
That says, "Here Zion dwells."

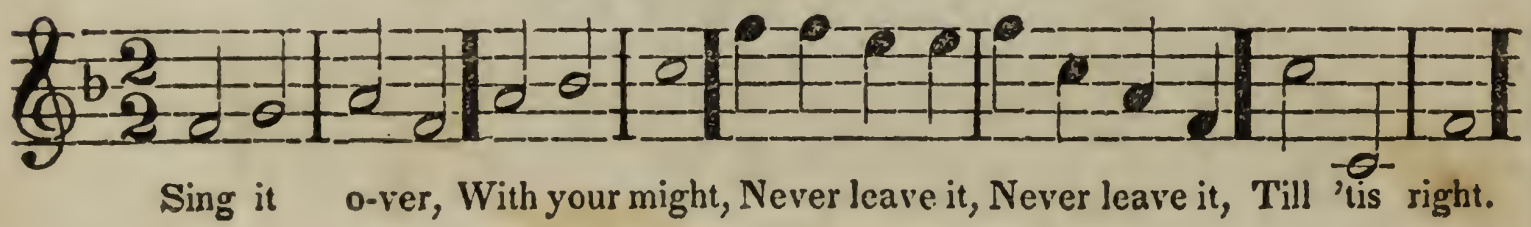
4

I love those laws that chime with truth,
And scorn to favor wrong;
That bless in age, and guard in youth,
And wake the widow's song.

5

May all the good that heav'n can send,
Be destined e'er to thee;
May Zion's strength thy walls defend,
And keep thee ever free.

ROUND FOR FOUR VOICES.



Allegretto. *Pia.*

1. See where the ris- ing sun, In splen-dor decks the skies, His dai- ly

For. *Pia.*

course be-gun, Haste, and a - - rise. Oh, come with me where violets bloom, And

For.

fill the air with sweet perfume, And where, like diamonds to the sight, Dew-drops sparkle

D. C.

bright.

2. Fair is the face of morn;
Why should your eyelids keep
Closed when the night is gone?
Wake from your sleep!
Oh, who would slumber in his bed
When darkness from his couch has fled;
And when the lark ascends on high,
Warbling songs of joy?
Fair is the face, &c.

AWAY O'ER BRIGHT SUNNY MEADOWS.

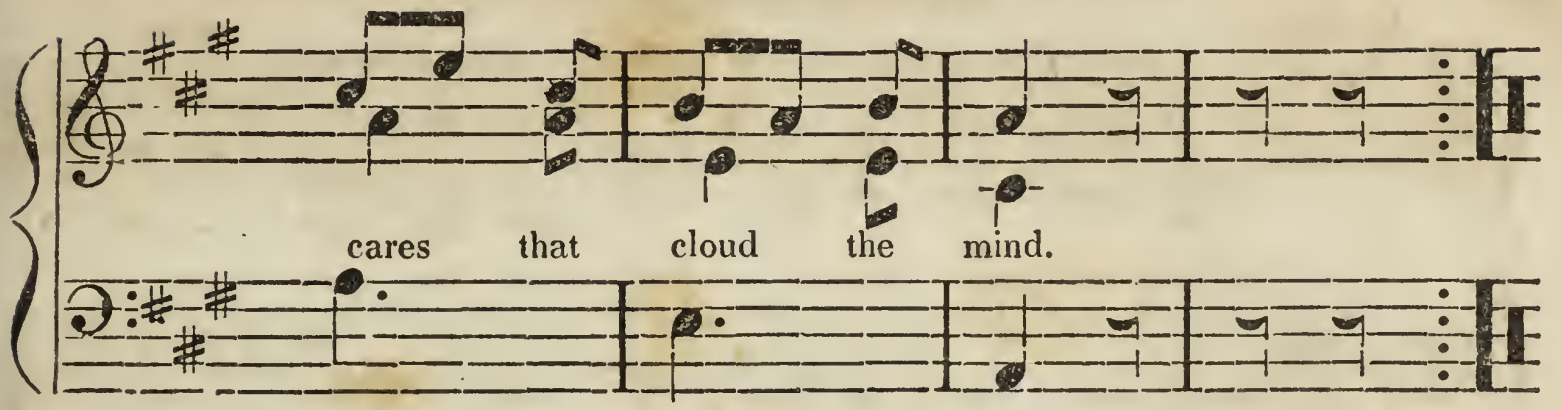
Lively.

1. { A - way o'er bright sun - ny mea-dows! A - way o'er
A - way the clus - ter - ing bow - er, Cool shades and

bloom - ing fields. }
fra - grance yields. }
Be - neath th'en - - twin - ing

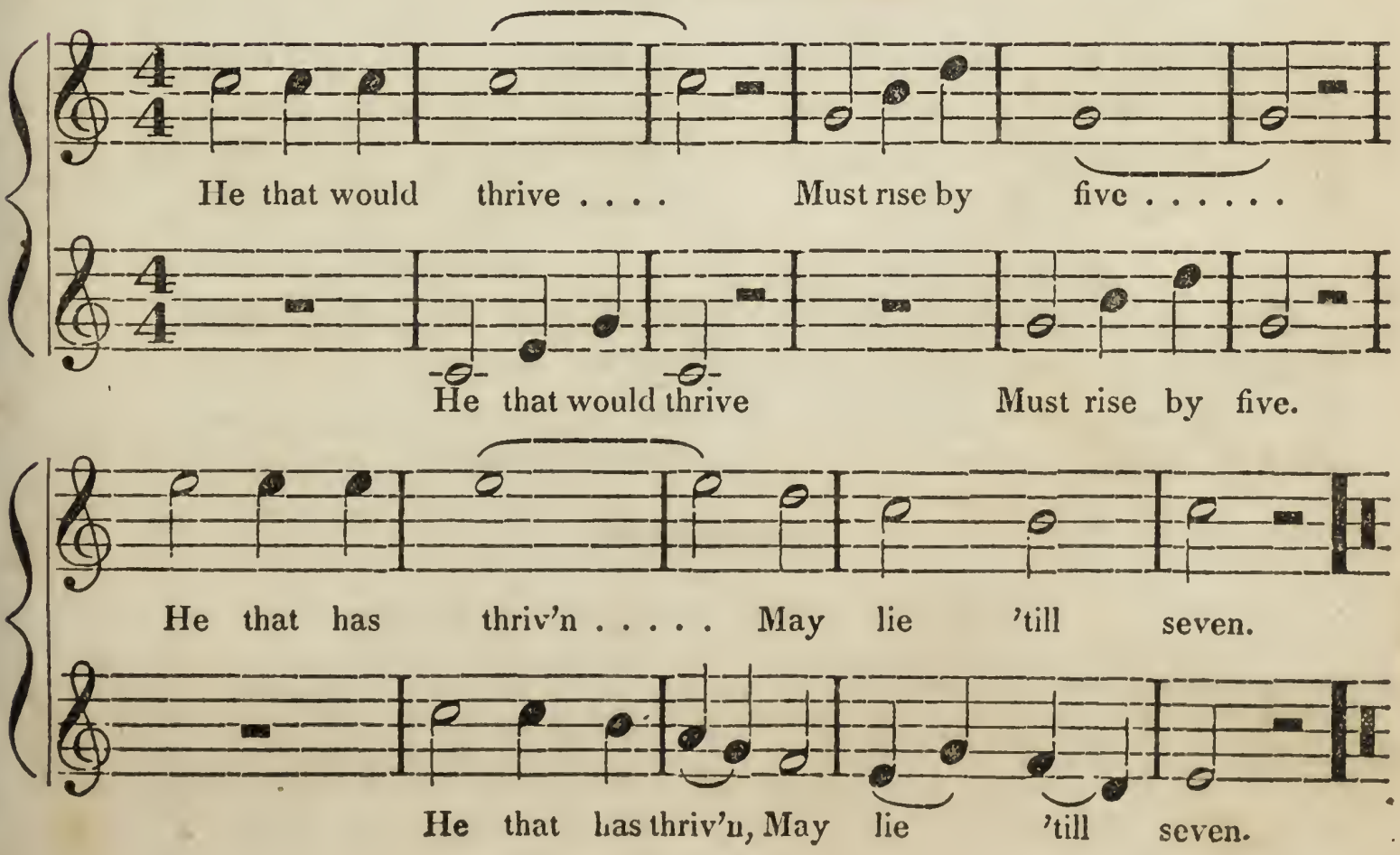
branch - es, A par - a - - dise we

find, Here we for - - ev - - - er ban - ish The

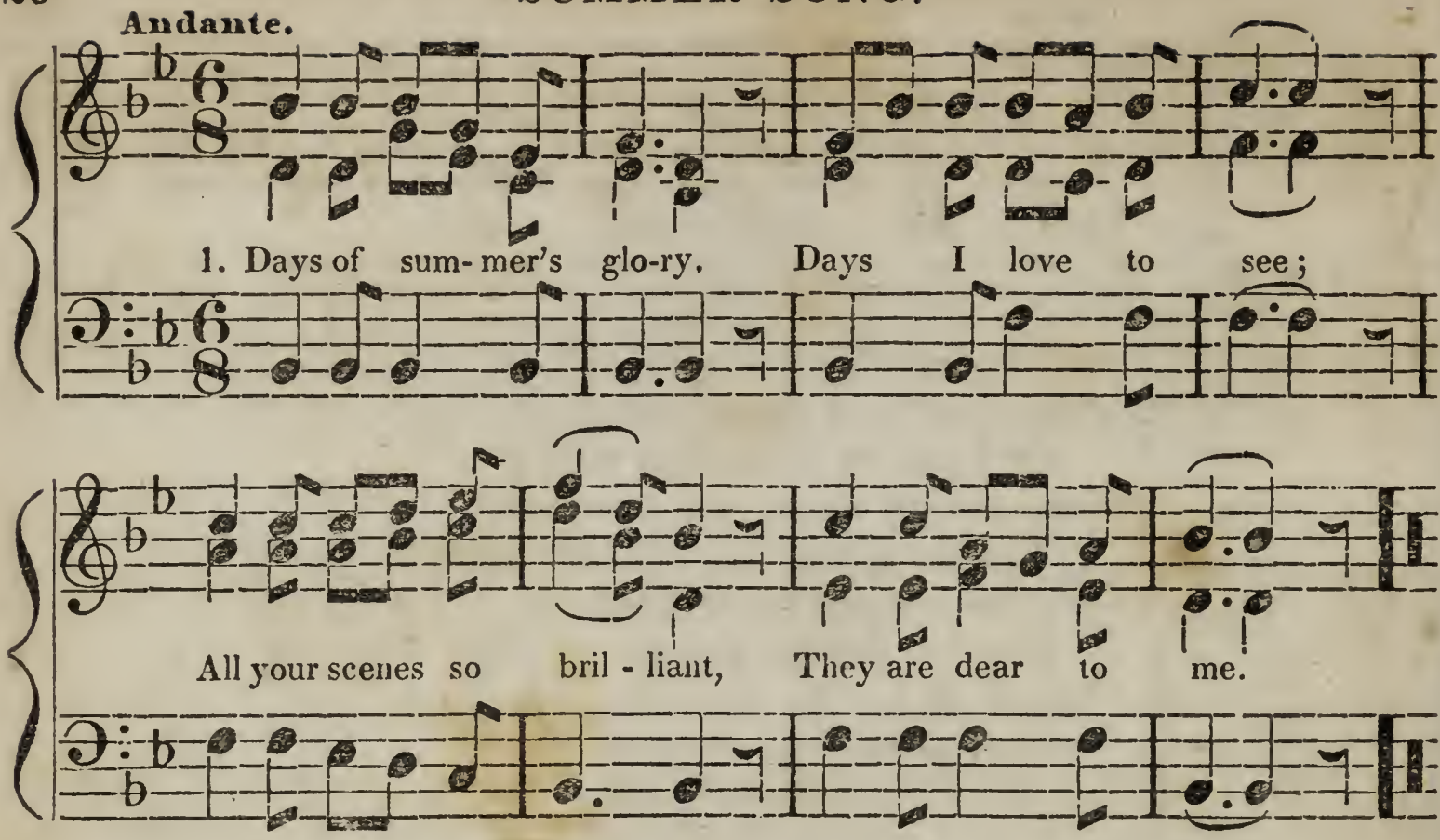


2. All over us is the azure
Of heaven extended wide;
And under us by the streamlet
The flowers bed, side by side;
We love their timid glances,
We love their colors bright,
We love to see them bowing,
And shrinking from the light.

SENTENCE.



SUMMER SONG.



2

All the day I'm lively,
Though the day is long;
And from morn to evening,
Sounds my happy song.

3

Let my mind be ever
Bright as yonder sun;
Pure as are the breezes,
Just as night comes on.

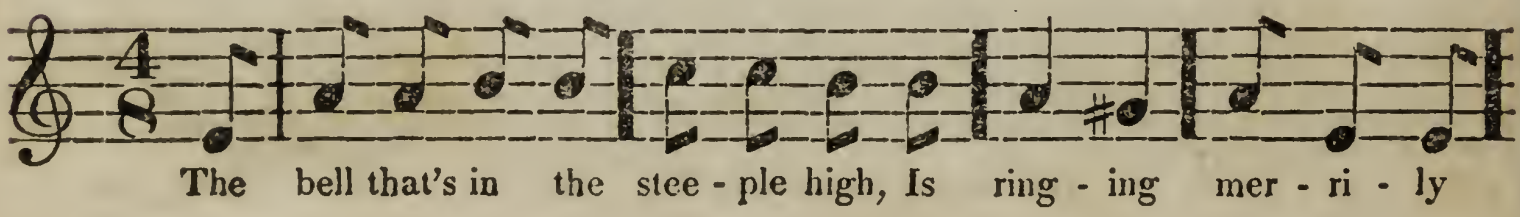
4

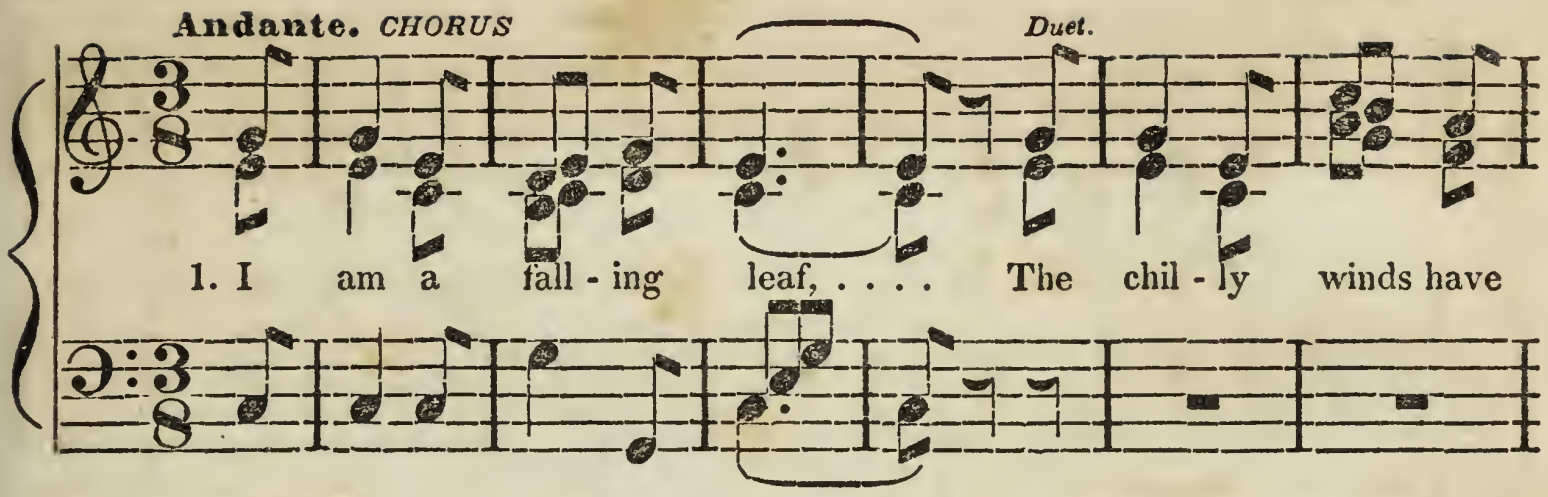
Meadows, fields and mountains,
Clothed in shining green;
Little rippling fountains,
Through the willows seen,

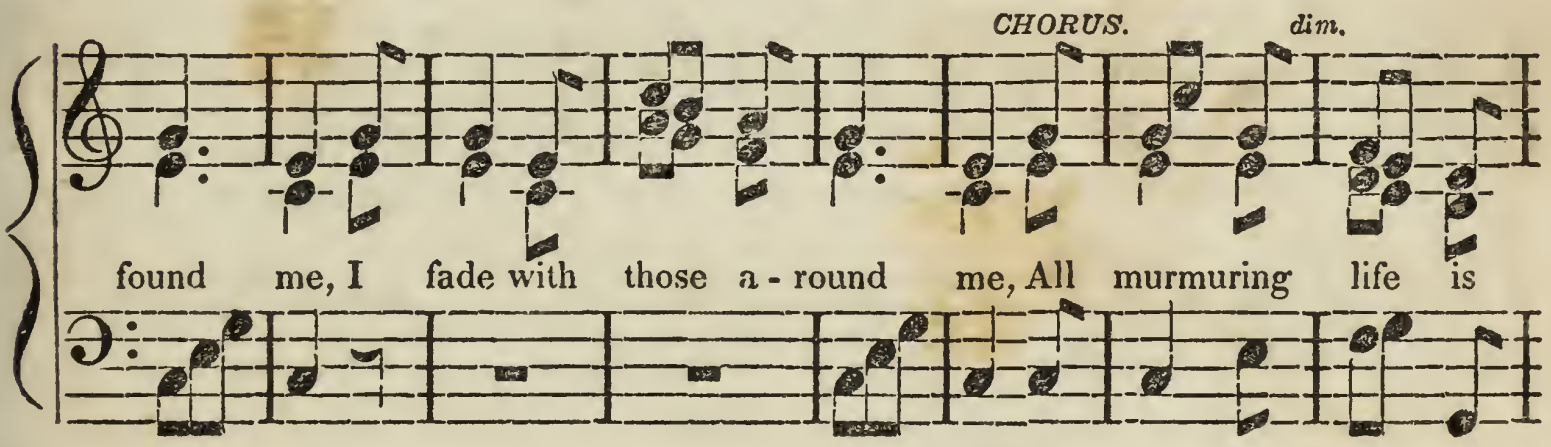
5

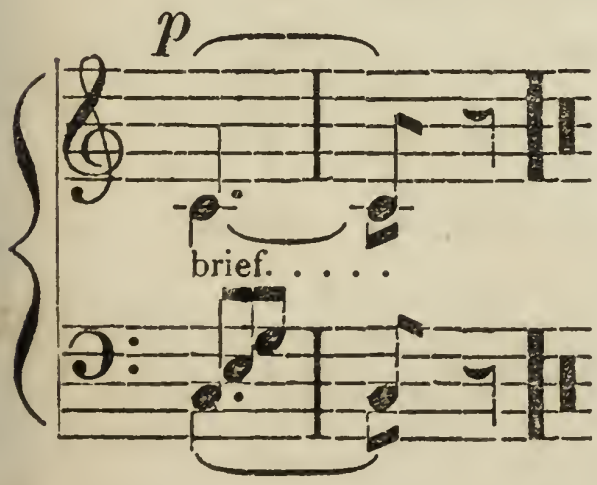
Birds that sweetly warble
All the summer days,
All things speak in music
Your Creator's praise.

ROUND FOR FOUR VOICES.









2

I saw the sky so blue,
The birds were singing o'er me,
The flowers sprung up before me,
Of every changing hue.

3

The pleasant breeze was here,
It whispered every hour,
And held me in its power,
Light tossing in the air.

4

We fade as all else must;
No more the birds are calling,
The flowers and leaves are falling;
Tomorrow we are dust.

FRIENDSHIP.

1. A - wake, a - wake the tune - ful voice, And strike the joy - ful

strings; We'll pour the mel- low notes a - long, And raise a peal-ing,

glad - - 'ning song, 'Till heav'n with mu - sic rings.

2

'Tis not the cold and formal drawl,
That wakes the inward flame,
But 'tis the song that glows like fire,
The song that feeling hearts inspire,
A music worth the name.

3

But hark! those sweet concordant notes
  That breathed a magic spell,
That seem like sounds which angels sing,
Like sounds which have in heaven their spring,
  Where holy beings dwell.

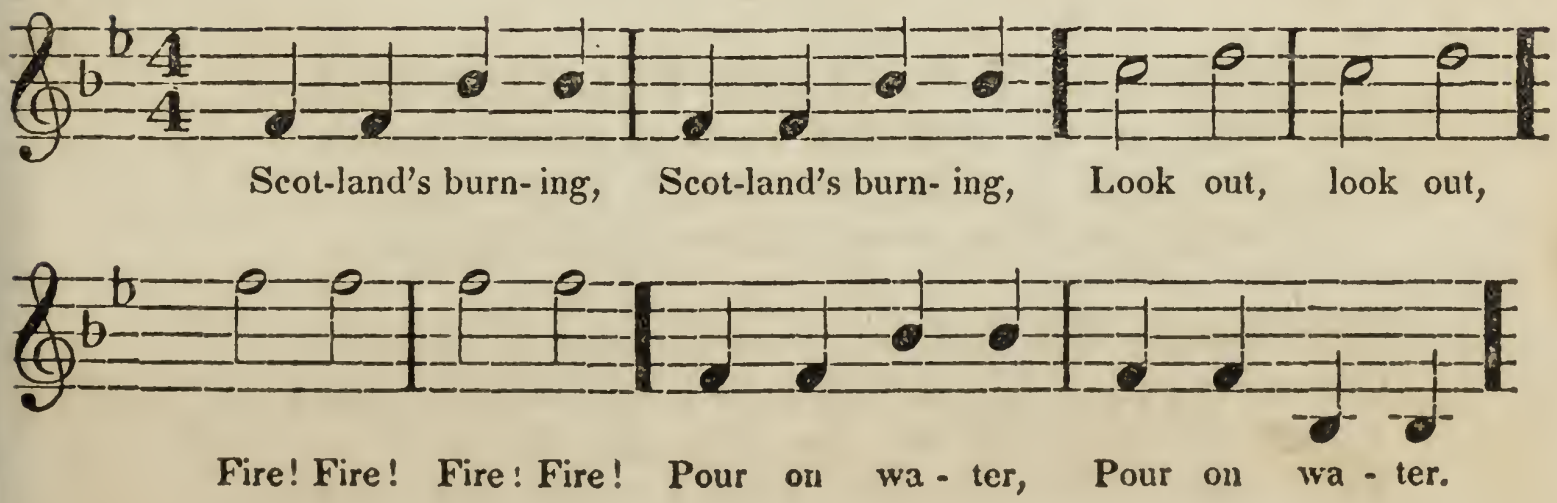
4

'Tis these that glow from *friendship's* soul,
  'Tis these that speak the heart:
'Tis these that show the peaceful mind,
The spirit meek, and pure, and kind,
  Unstained by vicious art.

5

O yes, 'tis here that music dwells,
  In *friendship's* sweet abode;
'Tis here that notes concordant sound,
'Tis here that harmony is found
  Like that which dwells with God.

ROUND FOR FOUR VOICES.



MAY SONG.

Cheerful.

1. { He com - eth, he com - eth, the glo - ri - ous May! The sky is so clear, and the earth is so gay; } The

flow - ers smell sweet - ly, all blink - ing with dew, The

stream - lets flow free - ly, the grass grows a - - - new.

2

The nightingale flutes all night long in the wood,
And songs of all birds tell us God is most good;
The fishes glide under the water's blue dome,
The bees round the sweet blossoms busily hum.

3

O welcome, O welcome, thou bringer of mirth!
Our songs shall break forth, like the streams from the earth:
Away, then, O sorrow, and dulness, depart!
We'll meet the good May with a merry light heart.

Andante.

1. Lo! the heavens are break - ing, Pure and bright a - - - - bove; Life and light a - - wak - - - - - - ing, Mur - mur "God is love," "God is love."

2. Round yon pine clad mountain,
Flows a golden flood:
Hear the sparkling fountain,
Whisper "God is good."

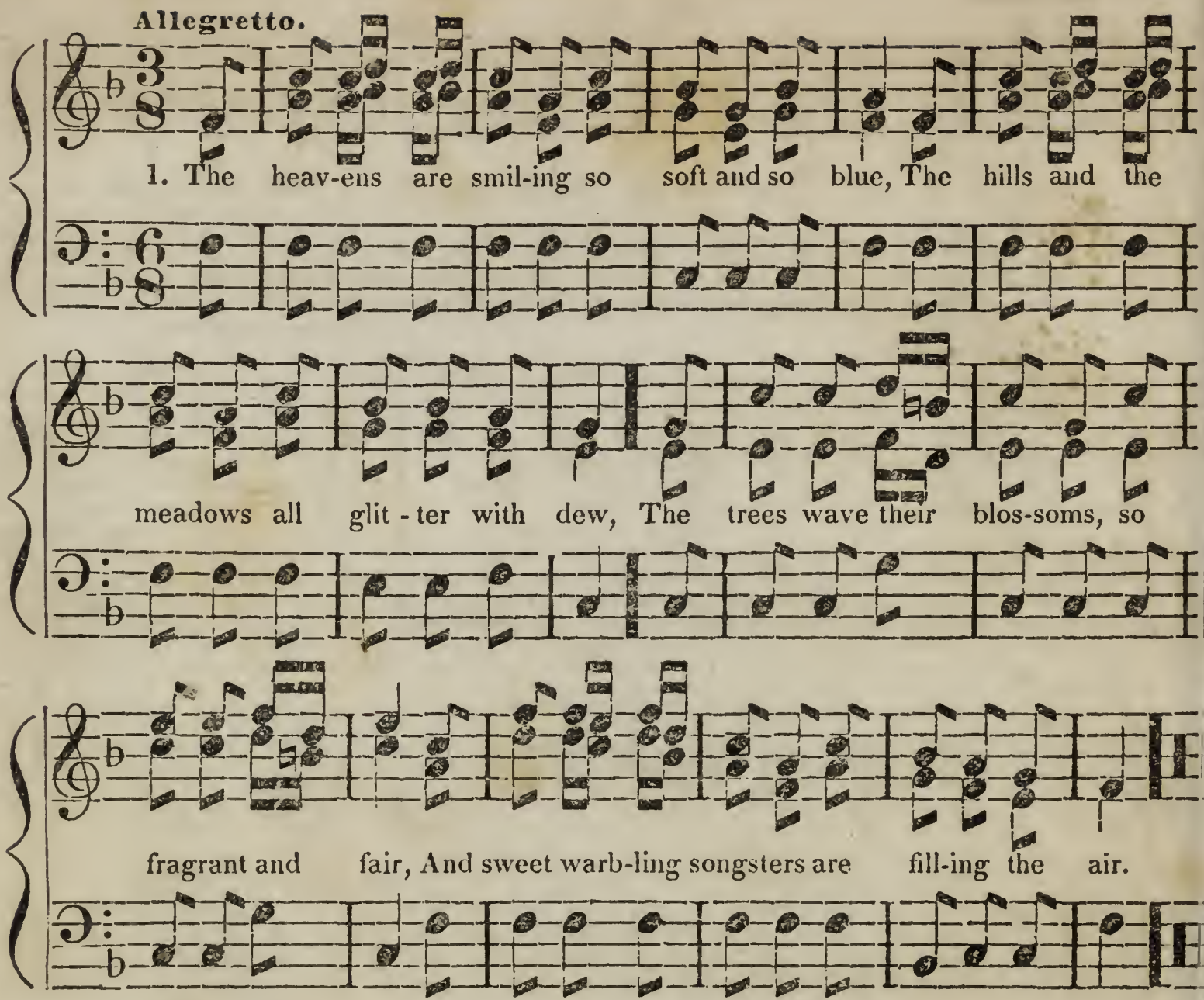
3. See the streamlet bounding,
Through the vale and wood,
Hear its ripples sounding,
Murmur "God is good."

4. Music now is ringing,
Through the shady grove,
Feathered songsters singing,
Warble "God is love."

5. Wake my heart, and springing
Spread thy wings above,
Soaring still and singing,
God is ever good.
God is good.

SPRING SONG.

J. ANDRE.



2

We'll off to the woods, and leave sorrow at home!
We'll climb the green hills! 'tis pleasure to roam.
Oh! who in the city would stay the year round,
When pleasures like these are so easily found.

3

But ah! the sweet flowers, but bloom for a day!
See, many have fallen, and sprinkle our way:
They fall in light showers, if branches but wave,
And strew the lone violet' balmiest grave.

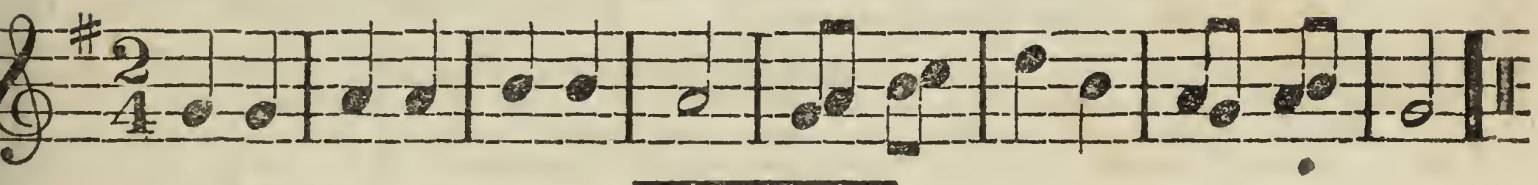
4

So all things must feel the cold finger of death!
The strongest must fall, and must yield up their breath,
The fate of the monarch is seen in the rose,
And ours in the slenderest blossom that grows.

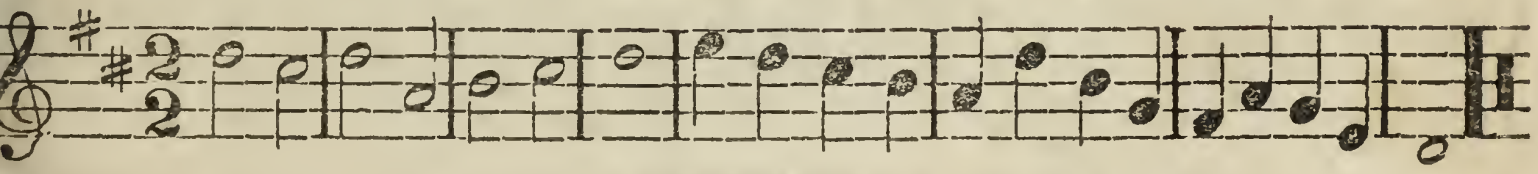
5

But death has no terrors to those who do right,
To them he appears like an angel of light,
And smilingly beckons their spirits away
To realms of unending, unspeakable day.

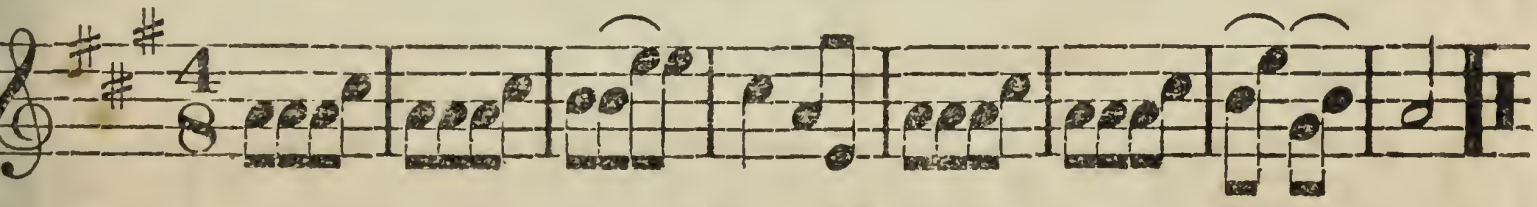
LESSON I.



LESSON II.



LESSON III.



LESSON IV.

Allegro.

f

1. { Come, let us sing - ing, Speak out those plea-sures Which crown our
We prize them high - ly A - bove all trea-sures : How bright our

p

childhood, Those days so dear : }
sunshine ! How sweet, how clear ! } Our days are May-days, Without a

f

cloud, Then let us sing- ing Re- joice a - - loud. Our child-hood's

pleasures Are like the rivers Whose onward flow-ing Is deep and free.

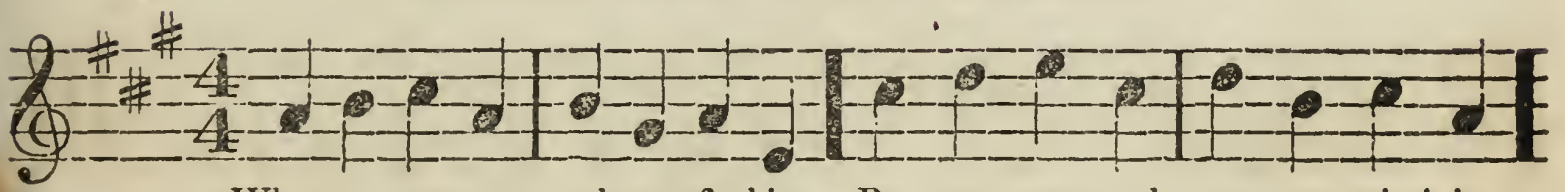
2

Oh, how we're favor'd,
To live so cheerful,
So free from sorrow,
And free from care:
While many 'round us
Are sad and tearful:
For, sad misfortune
Does not them spare:
Then we'll be happy
While yet we can,
While days of childhood
Shall yet remain.
Our childhood's, &c,

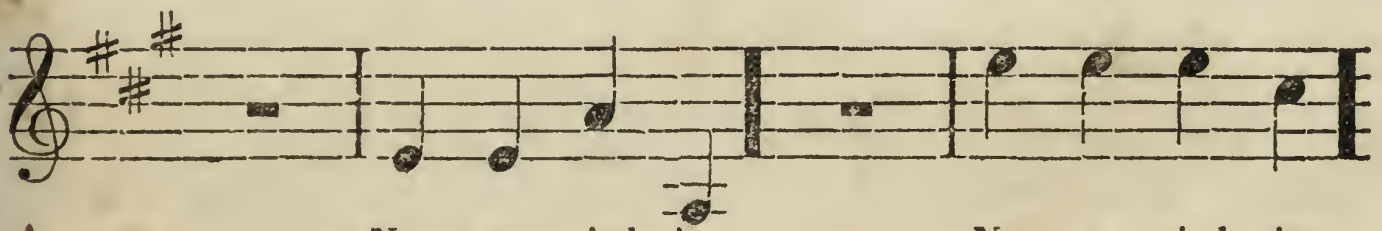
3

Yes, we will ever,
By night and daily,
Sing forth our pleasures
In full good cheer;
We're yet in childhood,
And all goes gaily;
Our age of sadness
Is not yet near:
Then let our voices
Resound aloud;
For all is sunshine,
There's not a cloud.
Our childhood's, &c.

ROUND FOR FOUR VOICES.

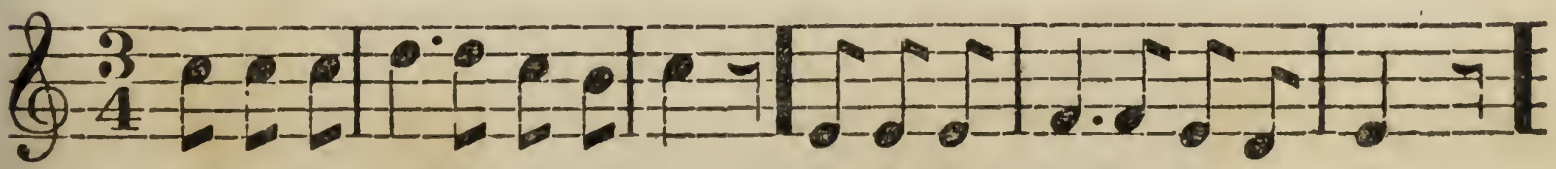


When a wea-ry task you find it, Per - se - vere and nev - er mind it,



Nev - er mind it, Nev - er mind it.

ROUND FOR TWO VOICES.



The noblest he- ro of the whole, Is he who can himself con - trol.

HOME.

MUSIC BY C. E. PAX.

Andante Sostenuto.

1. Home, home, can I for - get thee? Dear, dear, dear-ly lov'd

home; No, no, still I re - gret thee Tho' I may far from thee

roam. Home, home, dear - est and hap - pi - est home.

2

Home, home, why did I leave thee?
Dear, dear friends do not mourn:
Home, home, once more receive me,
Quickly to thee I'll return.
Home, home,
Dearest and happiest home.

Andante.

AWAY TO THE GARDEN.

1. A - way to the gar - den, Gay gar- lands we'll twine; We'll sing and be mer - ry, We'll sing and be mer - ry, Till sink - ing in heav- en The even-ing stars shine.

2. Life's smiling around us
With roseate hue;
With trouble and sorrow, :||
With days that go heavy,
We've little to do.

3. Our voices unite in
The chorus we sing.
We're joyful and happy, :||
In summer and autumn,
In winter and spring.

4. With generous hope, we
Look forward on life;
No darkness hangs over :||
The sky of our heaven;
No envy, nor strife.

5. Then join us, companions,
Gay garlands we'll twine,
We'll sing and be merry :||
Till sinking in heaven
The evening stars shine.

WELCOME TO SCHOOL. *Popular Melody.*

Moderato.

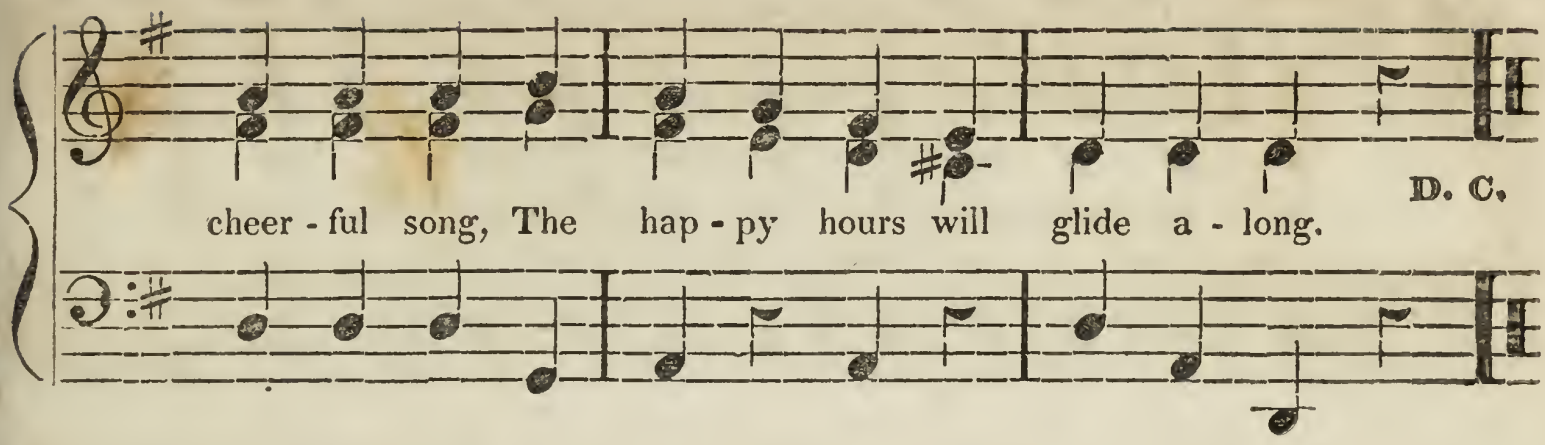
1. Come, where joy and glad- ness Make each youth-ful stranger a

wel - come guest; Come, where grief and sadness Will not find a dwell-ing

p

in your breast. Time with us will pass a - way, With

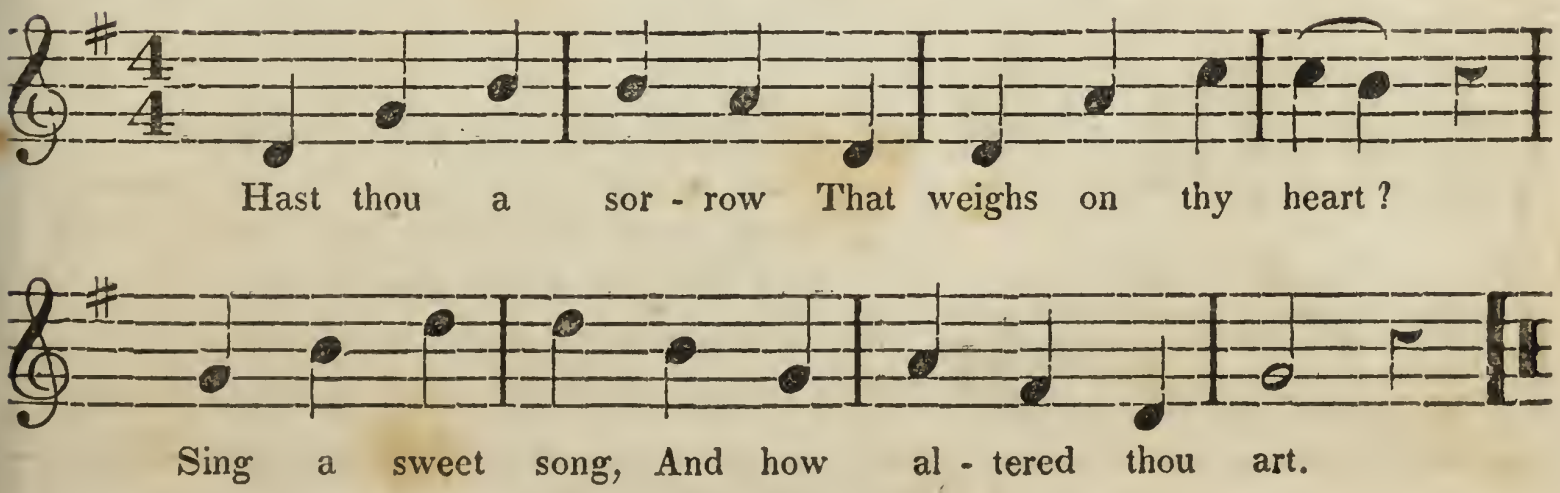
books, or work, or health - ful play; Some-times with a

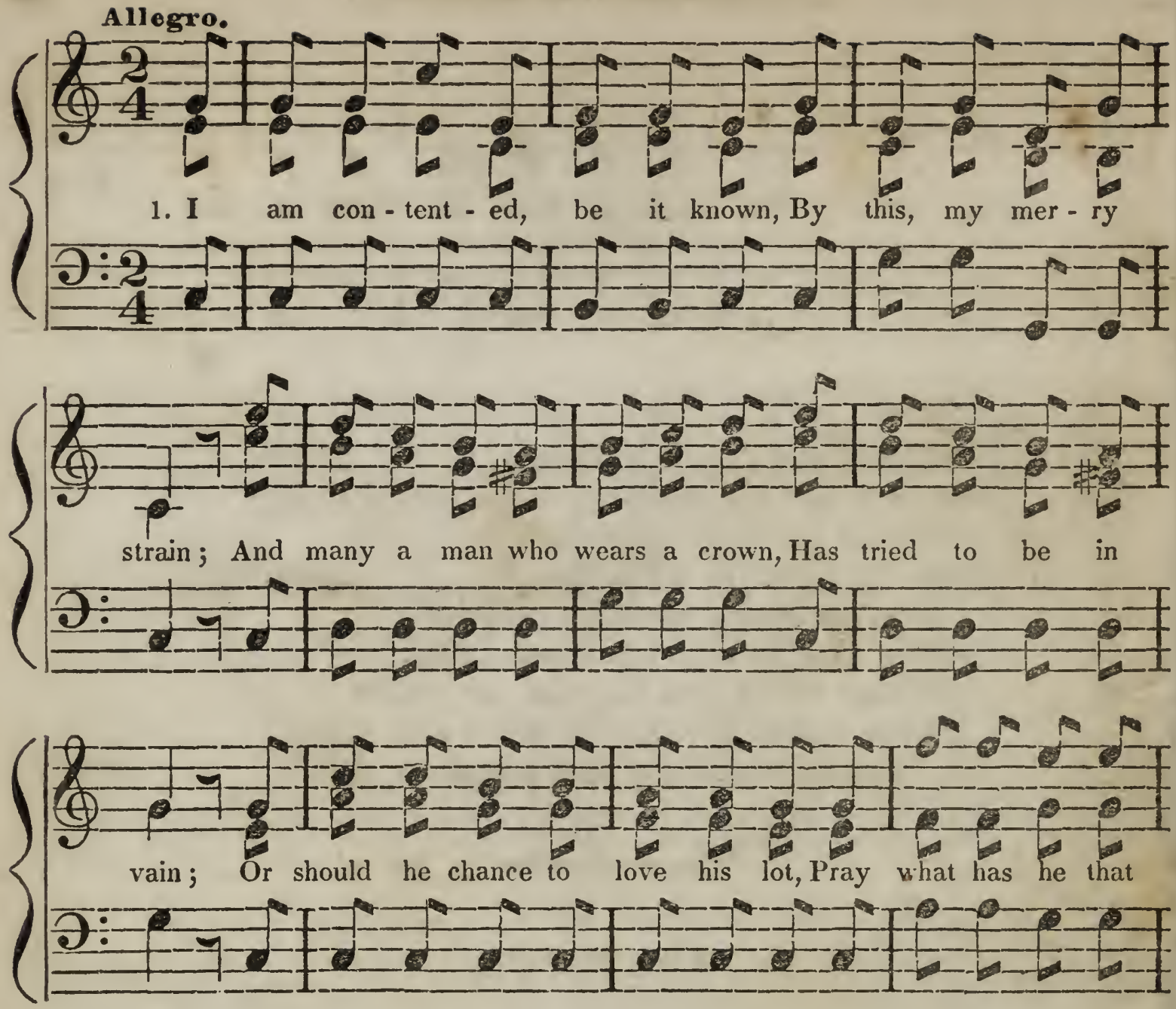


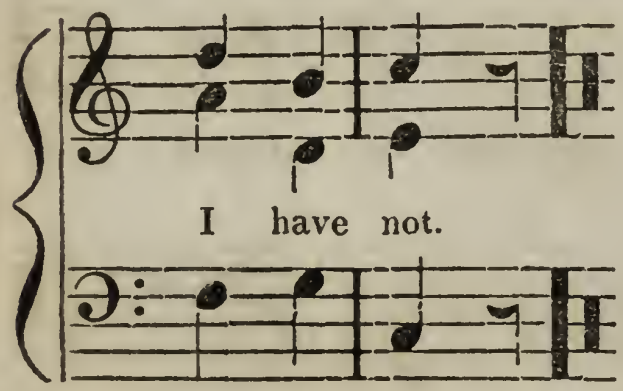
2

Thus, our days employing,
We are always learning some useful thing;
These pursuits enjoying,
Merrily together we will sing.
Tho' in sports we take delight,
We also love to read and write;
Those who teach us, too, we prize,
Who strive to make us good and wise.
Come where joy and gladness, &c.

SENTENCE.







2

The sultan and the grand mogul,
And, what's his name?* who soon,
Though lord of earth, grew very dull
And wistful eyed the moon;
I envy not such men as these,
But laugh at them with perfect ease.

---

* Alexander the Great.

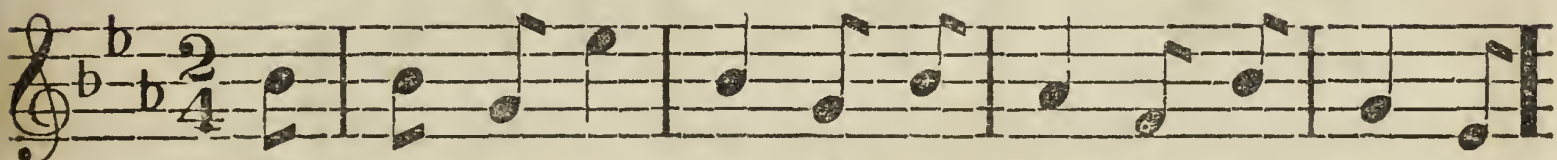
3

For pleasure, fame, and riches too,
  Are but as brittle glass;
Things in mysterious order move,
  And oft it comes to pass,
The poor man's mite becomes a pound,
The rich man finds he has a bound.

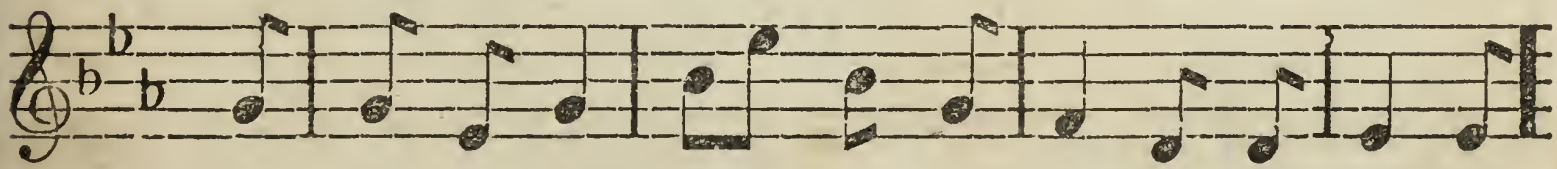
4

With manly purpose do what's right,
  Nor care for fame or gold;
So shalt thou find thy spirits light,
  And fresh when thou art old:
With glowing heart, and conscience clear,
There's not a thing on earth to fear.

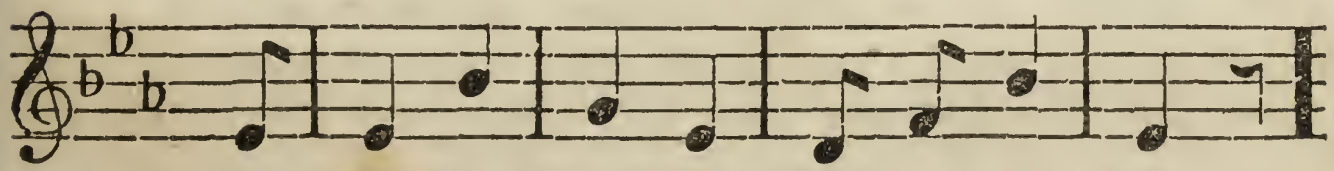
ROUND FOR THREE VOICES.



To spend the day well think - ing nought of the mor - row,

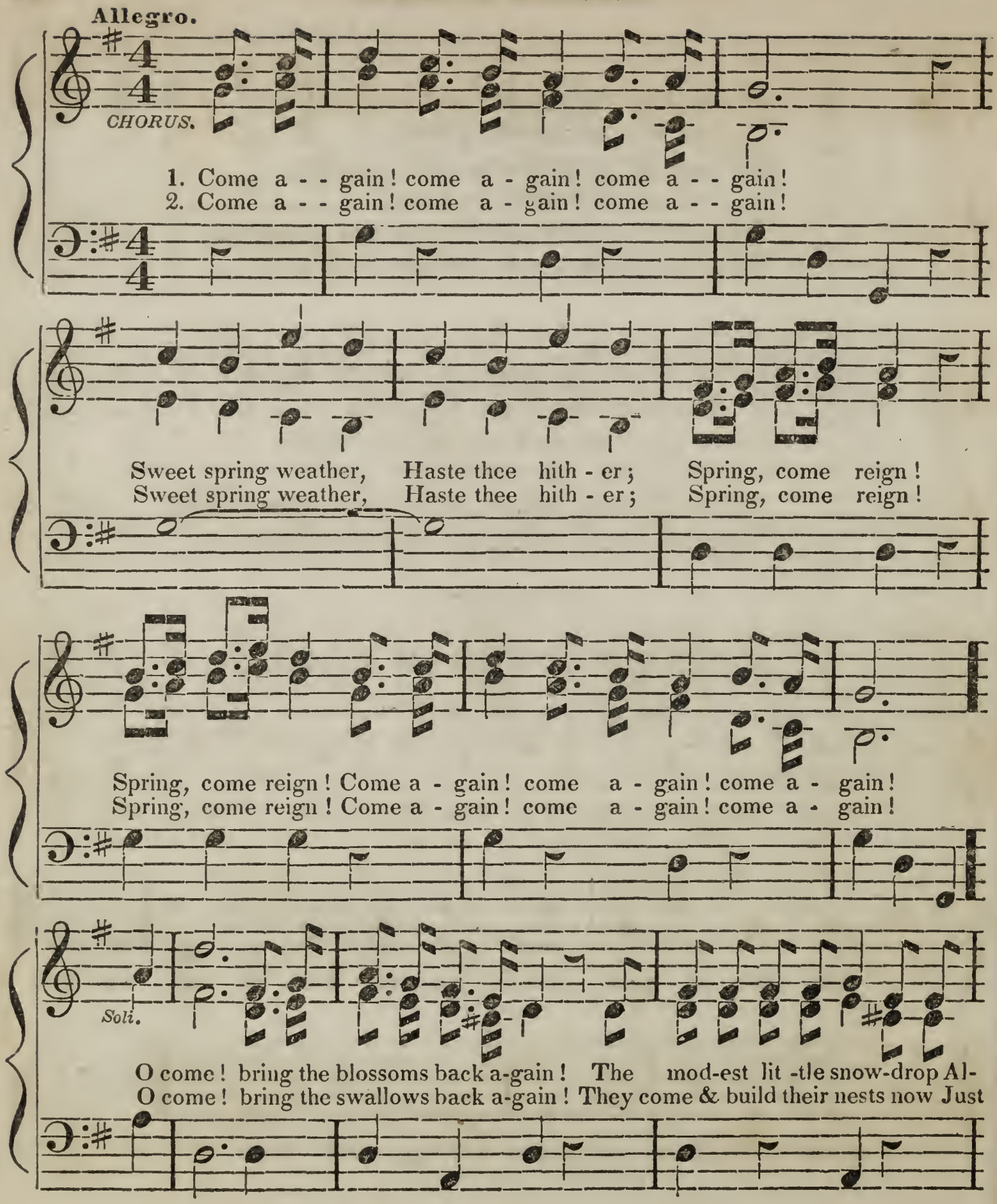


To help a poor neigh - bor in want, or in sor - row,



Gives peace, gives rest, makes hap - py, makes blest.

SPRING-WISHES.



- - - rea - dy is in sight, And eve - ry day we watch it With
where they did of old, While we with joy and won - der The

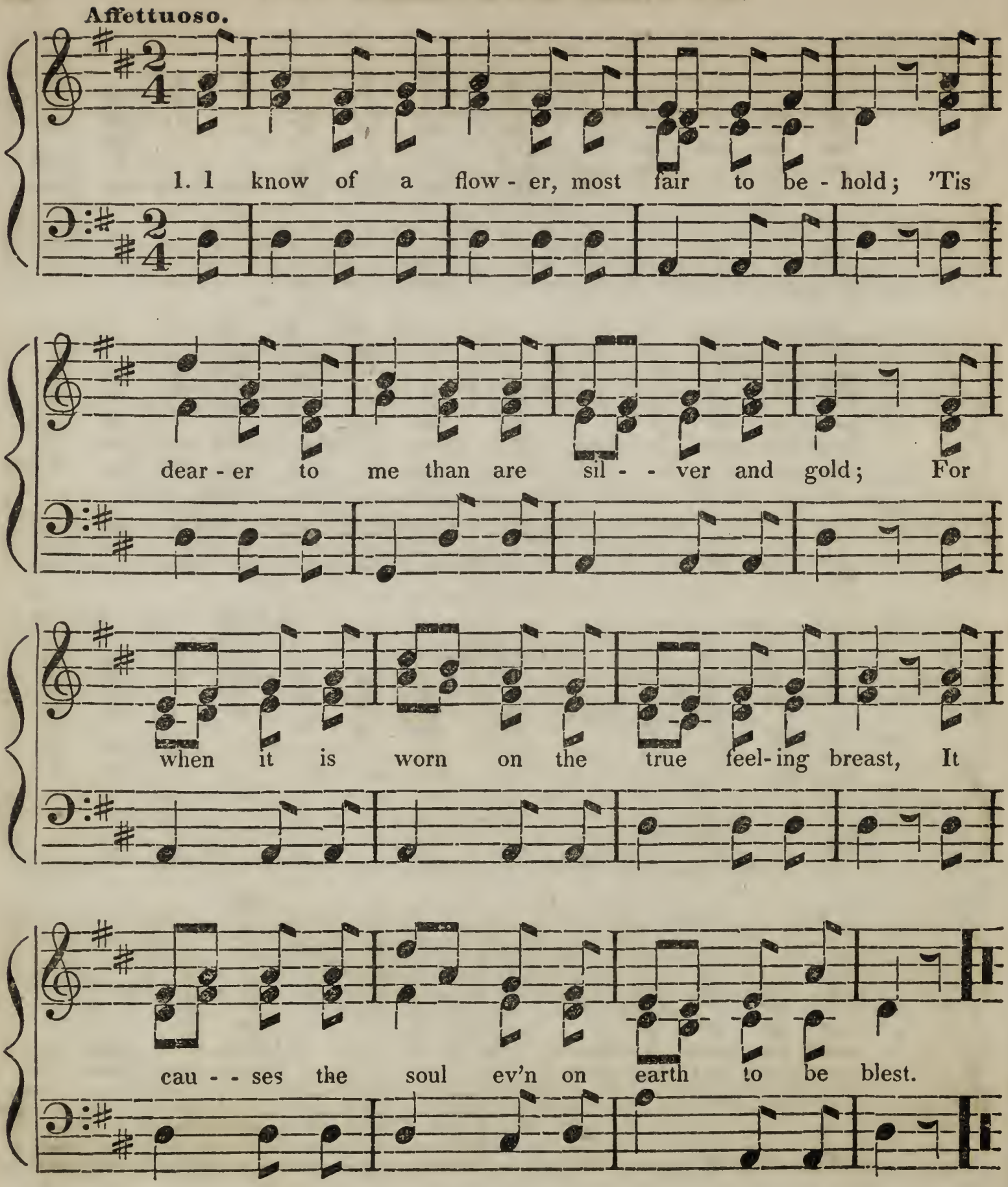
won - der and de - light, We won - der where, since au - tumn, Its
bu - sy scene be - hold, And, cu - ri - ous, keep ask - ing, "Where

lit - tle life it kept; And if all through the win - ter, Be -
have the swal-lows been, Since hill - side, field and for - est, In

Pia.

- - neath the snow it slept. Come a - - gain!
au - tumn lost their green." Come a - - gain! D. C.

THE BEAUTIFUL FLOWER.



2

In life's stormy troubles, the heart it keeps up,
And tempers the gall of adversity's cup;
And though we be humbled, and stripped of our all,
This beautiful flower, from our breast will not fall.

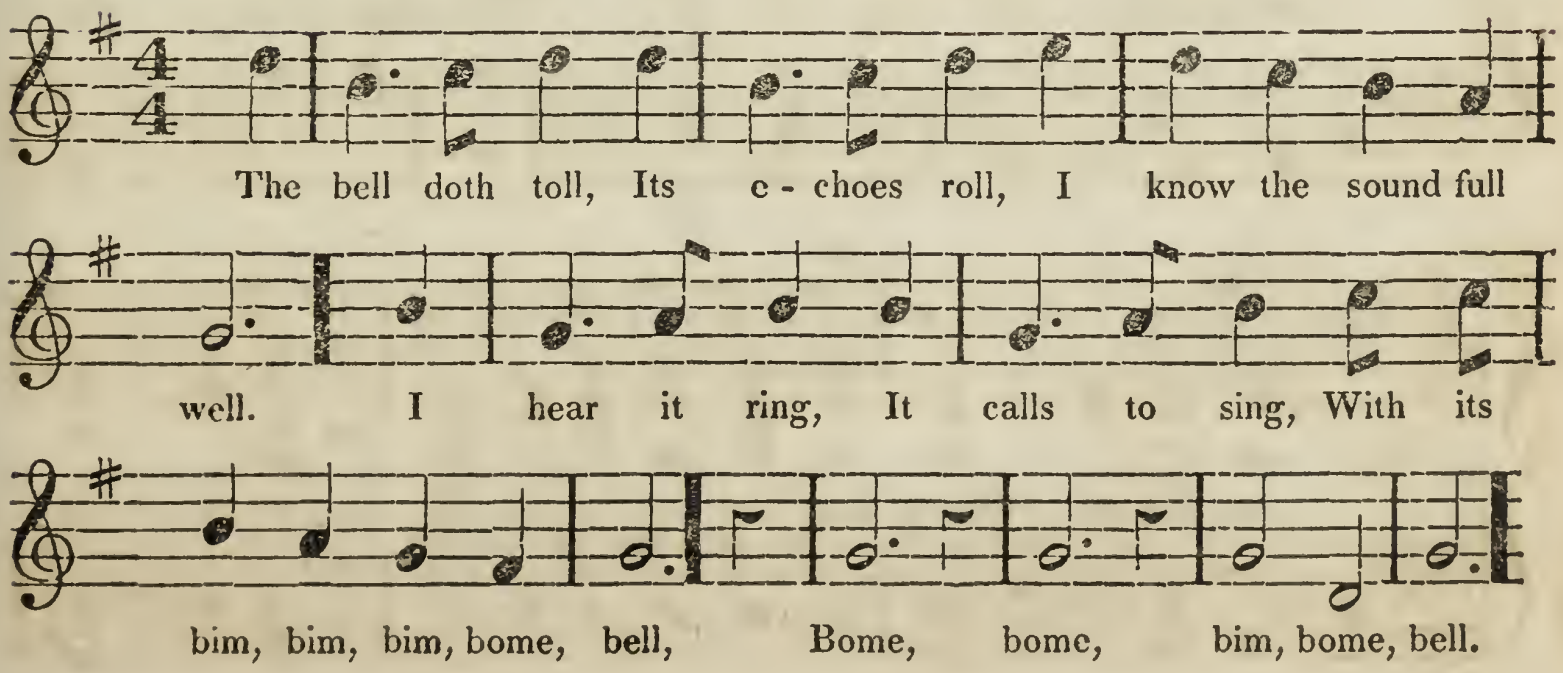
3

It shareth our lot in whatever abode,
It blooms on our smooth, and our difficult road;
And though even hope fail, our last only stay,
This flower still blossoms, and knows no decay.

4

Oh! bless'd be the hour in which it was found,
The sweet flower of FRIENDSHIP ! and may it abound;
And bless'd be the hand, which first gave it to me,
Thro' life my companion it ever shall be.

ROUND FOR THREE VOICES.



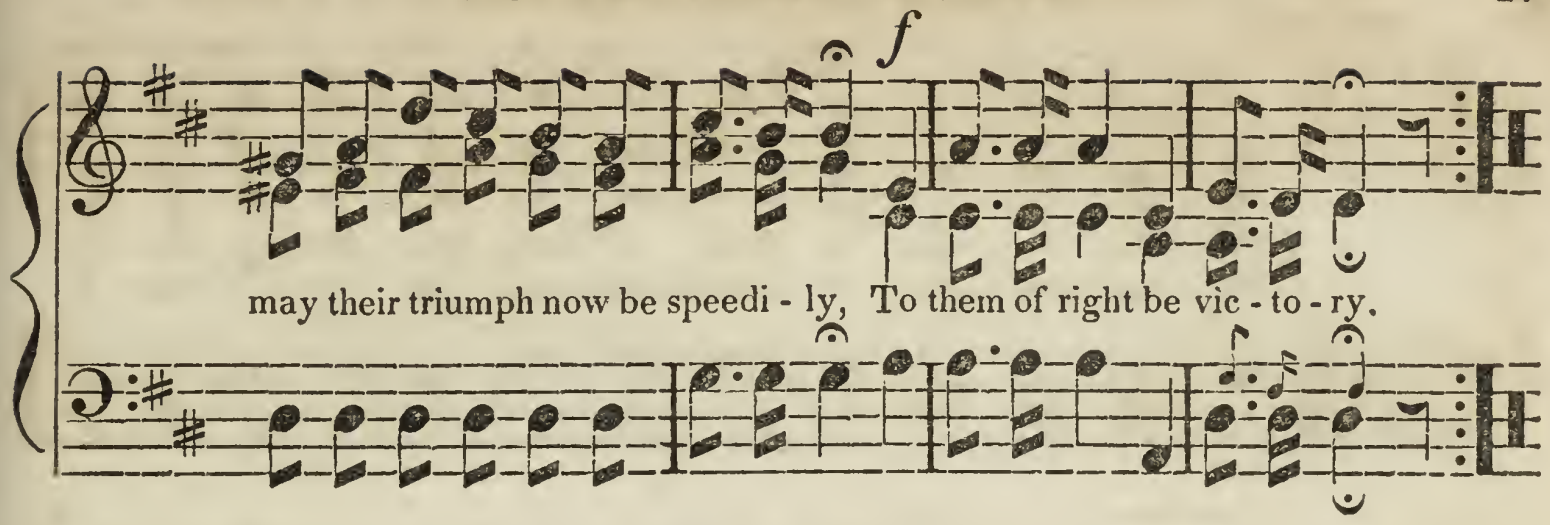
TO THE GOOD CAUSE.

Bold. *Polish National Air.*

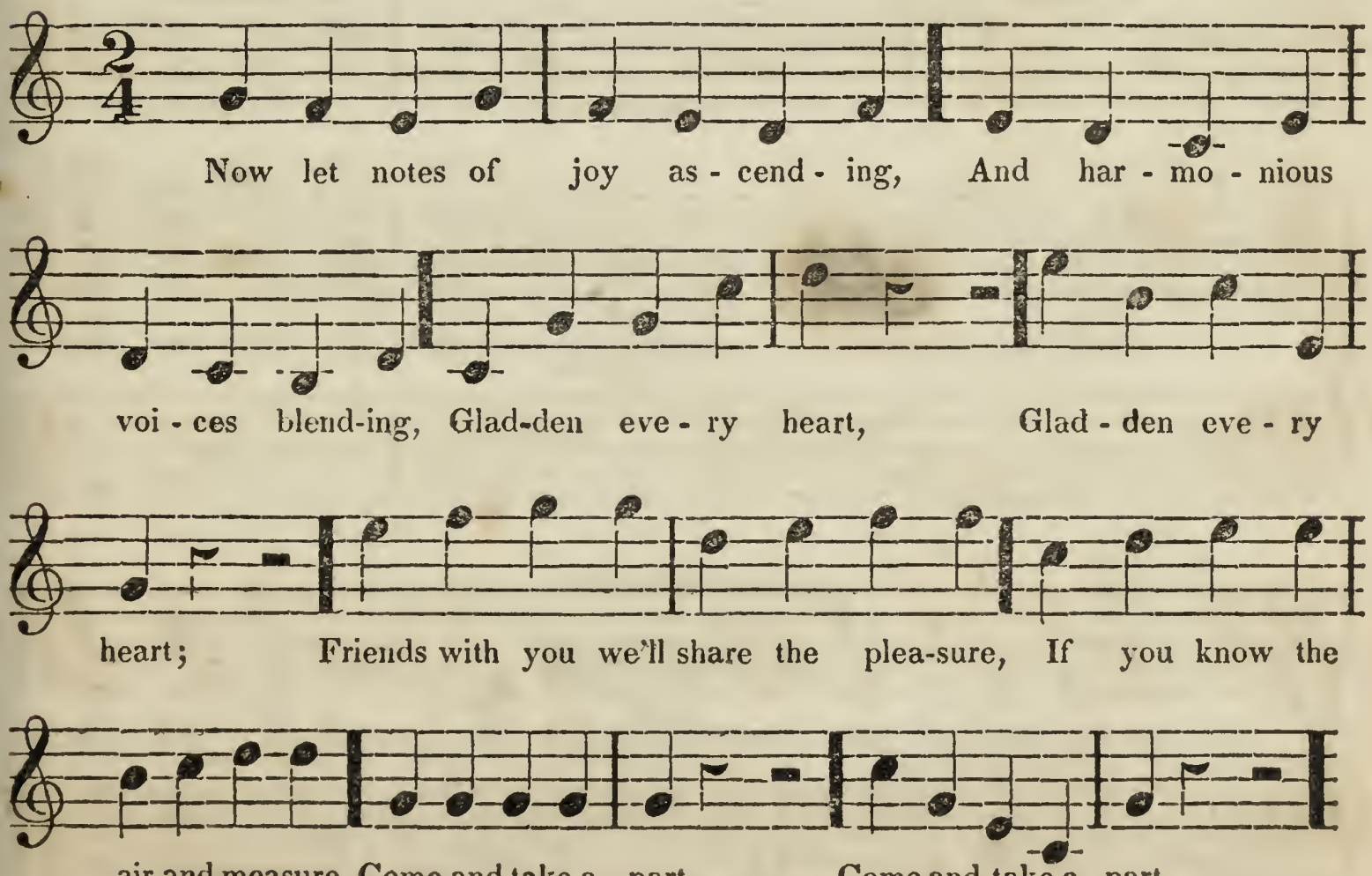
To the good cause; To the cause for which we'll ev - er strive so man - ful - ly; To the good cause; May it pros - per more and more, and speed con - tin - ual - ly. The brave few, the

p

good and true, Who've struggled for it so suc - cess-ful -ly; Oh!



ROUND FOR EIGHT VOICES.



'TIS NEAR THE SPOT IN WHICH I DWELL.

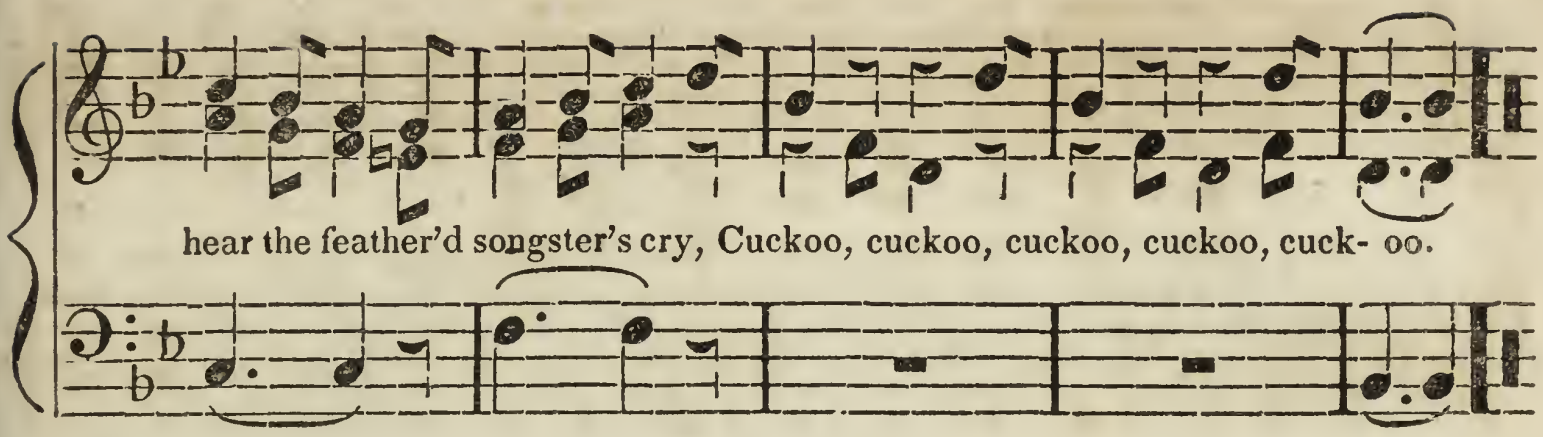
Andante.

1. 'Tis near the spot in which I dwell, There stands a love - ly
En - com-pass'd by a charm-ing dell, In which I love to

grove, rove, To seek the gen - tle breez- es' sigh, And

hear the fea-ther'd song-ster's cry cuck - oo, cuck - oo, cuck -

- - - oo, cuck- oo, To seek the gen - tle breez - es' sigh, And



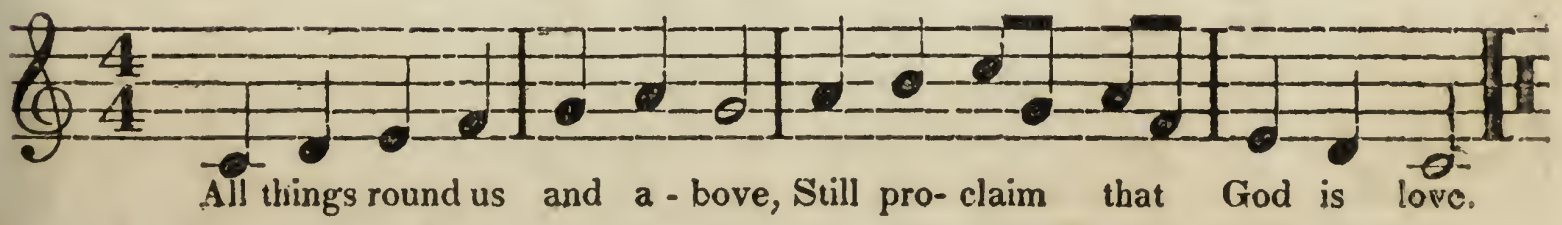
2

If days of sadness e'er assail,
  I hie me to the wood,
Where streams of pleasure never fail,
  Where all is bright and good:
'Tis here, when no one else is nigh,
I hear the cuckoo's cheerful cry.
      Cuckoo, &c.

3

When days of joy come o'er my head,
  I seek this charming scene,
Alone along the valley tread,
  And view the lively green:
And who so happy then as I,
In hearing oft the cheerful cry,
      Cuckoo, &c.

SENTENCE.



THE SUN AND THE BROOK.

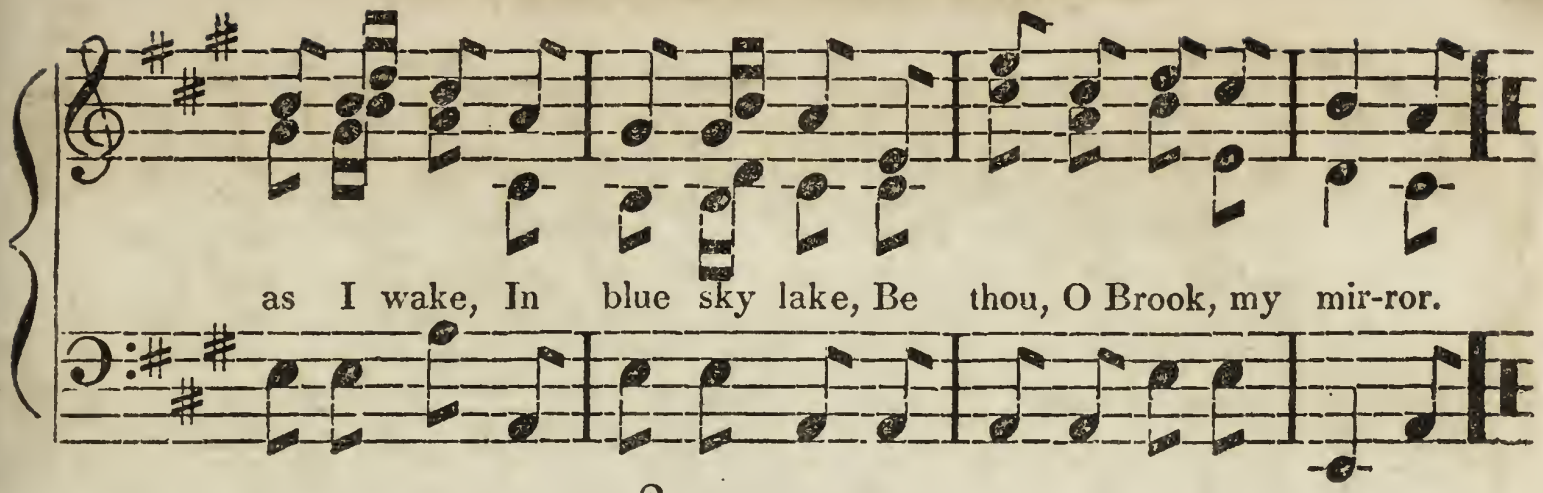
Allegretto.

1. { To mea - dow brook, The Sun he spoke, And said, "I sure - ly
What but the light, Makes them so bright, The light from ME they

blame you! Thro' eve - - - ry place The flowers you chase, As
bor- row? Yet me you slight To get a sight At

if there's nought could shame you. } Ah! pi - - ty take, On
them—and I must sor - row! }

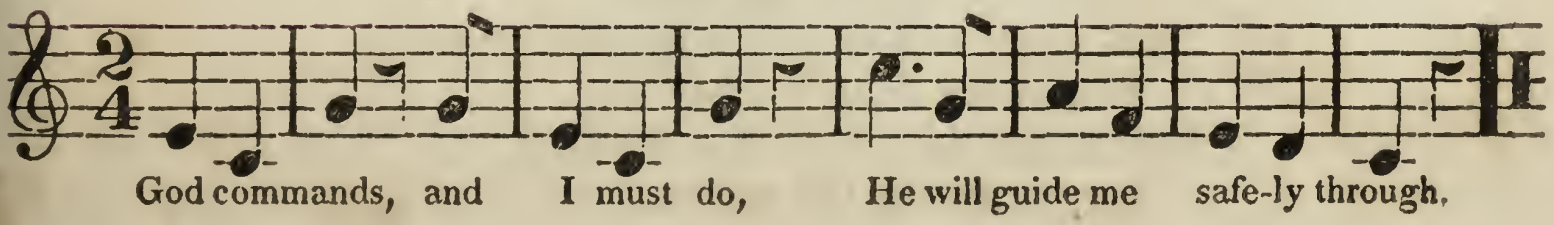
me, and make, Your smooth breast still - - er, clear - er; And

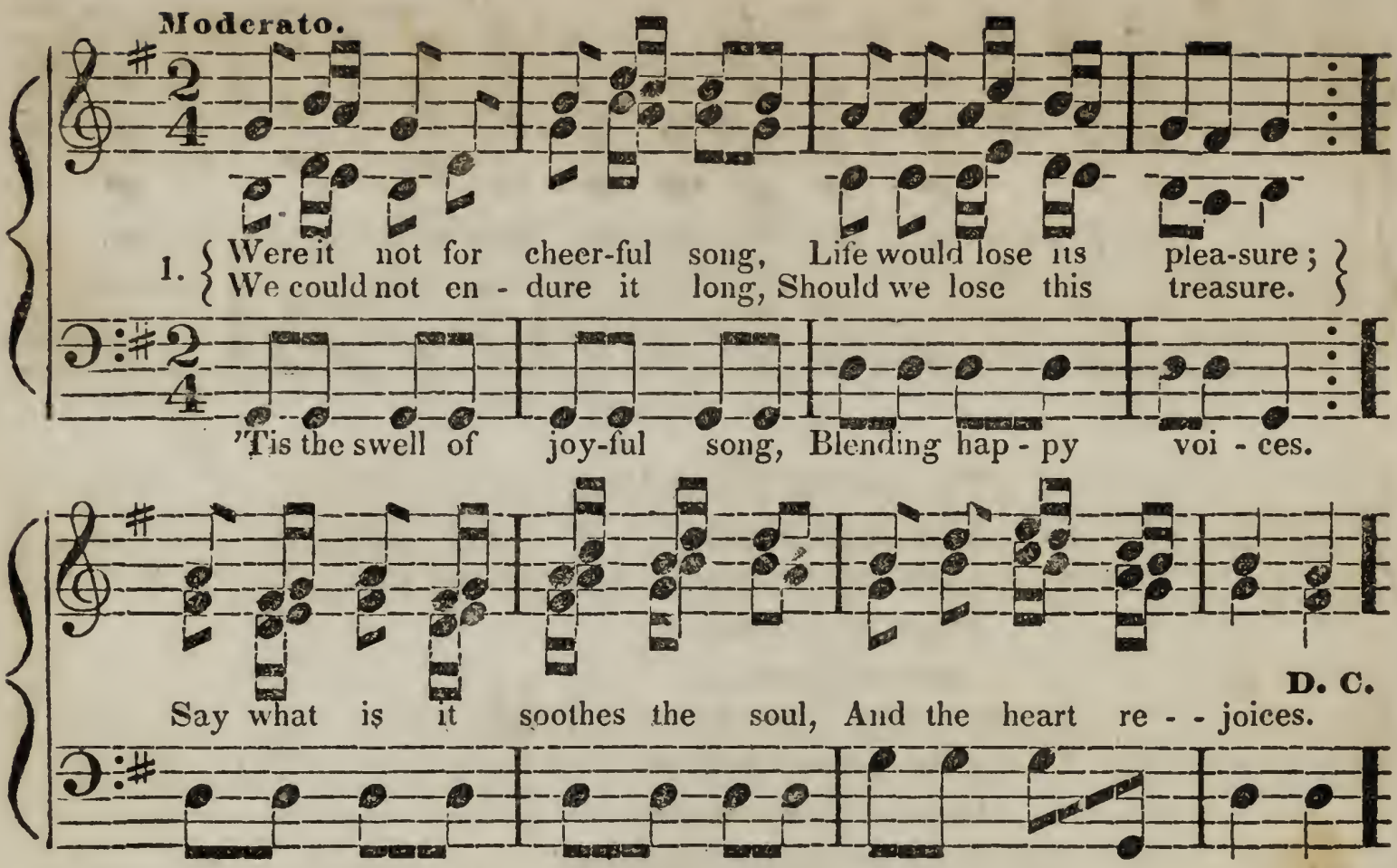


2

The brook flowed on,
And said anon:
"Good Sun, it should not grieve you
That as I run,
I gaze upon,
The motley flowers, and leave you.
You are so great
In heavenly state,
And they so unpretending;
On you they wait
And only get
The graces of your lending.
But when the sea
Receiveth me,
From them I must me sever;
I then shall be
A glass to thee
Reflecting thee forever."

SENTENCE.



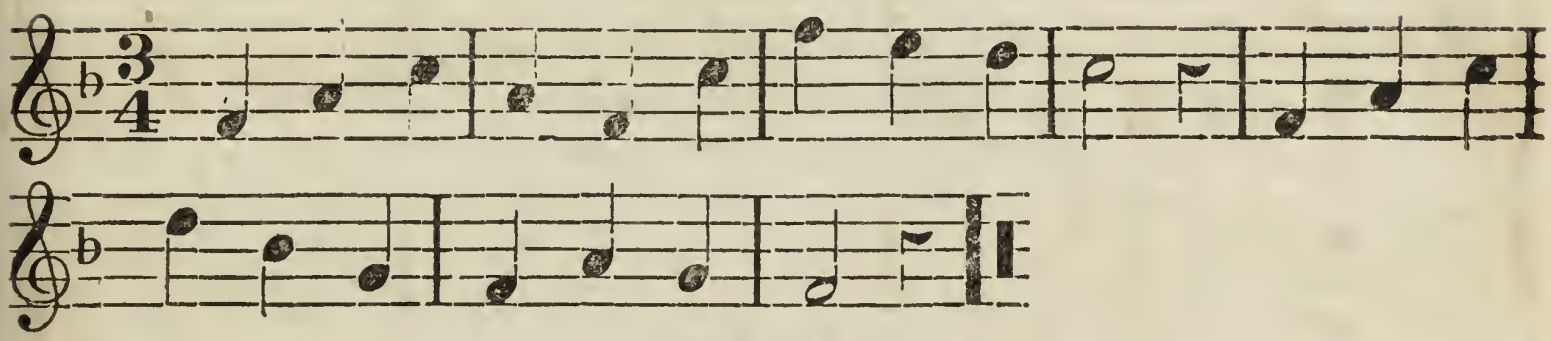


2. When the heavy hours drag,
   Heavier hours bringing,
When our spirits faint and flag,
   Then we fly to singing.
Cheerily the while we sing,
   Flies the brightened hour,
Dullness lifts her drooping wing,
   Charmed by music's power.

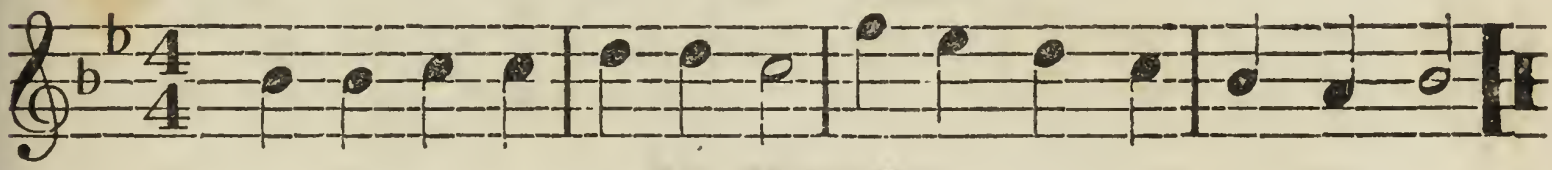
3. When by vile vexations crossed,
   And in nought take pleasure,
When our comfort we have lost,
   Try a sprightly measure.
This shall charm back all our powers,
   While we fondly hear it;
What the dew is to the flowers,
   Songs are to the spirit.

4. Mountain, valley, field and grove,
With sweet songs are ringing;
We like birds will evermore,
Cheer the hours with singing.
Say what helps us all along,
On the way before us,
Like a true and tender song,
Or a noble chorus.

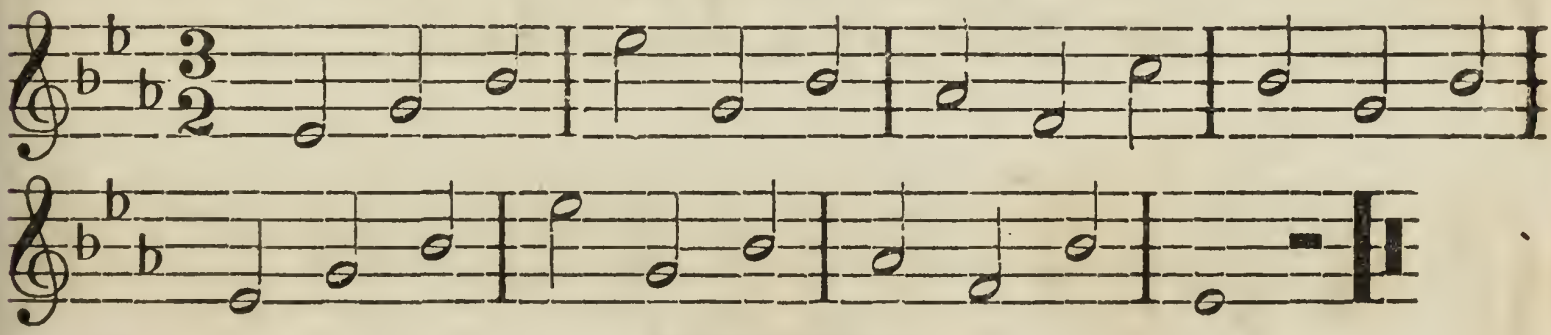
LESSON V.



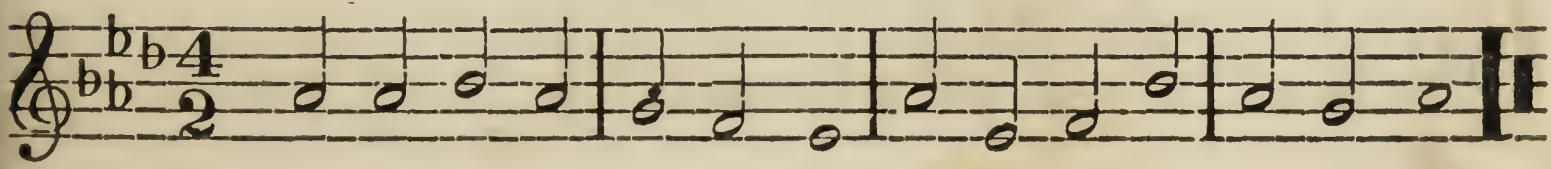
LESSON VI.

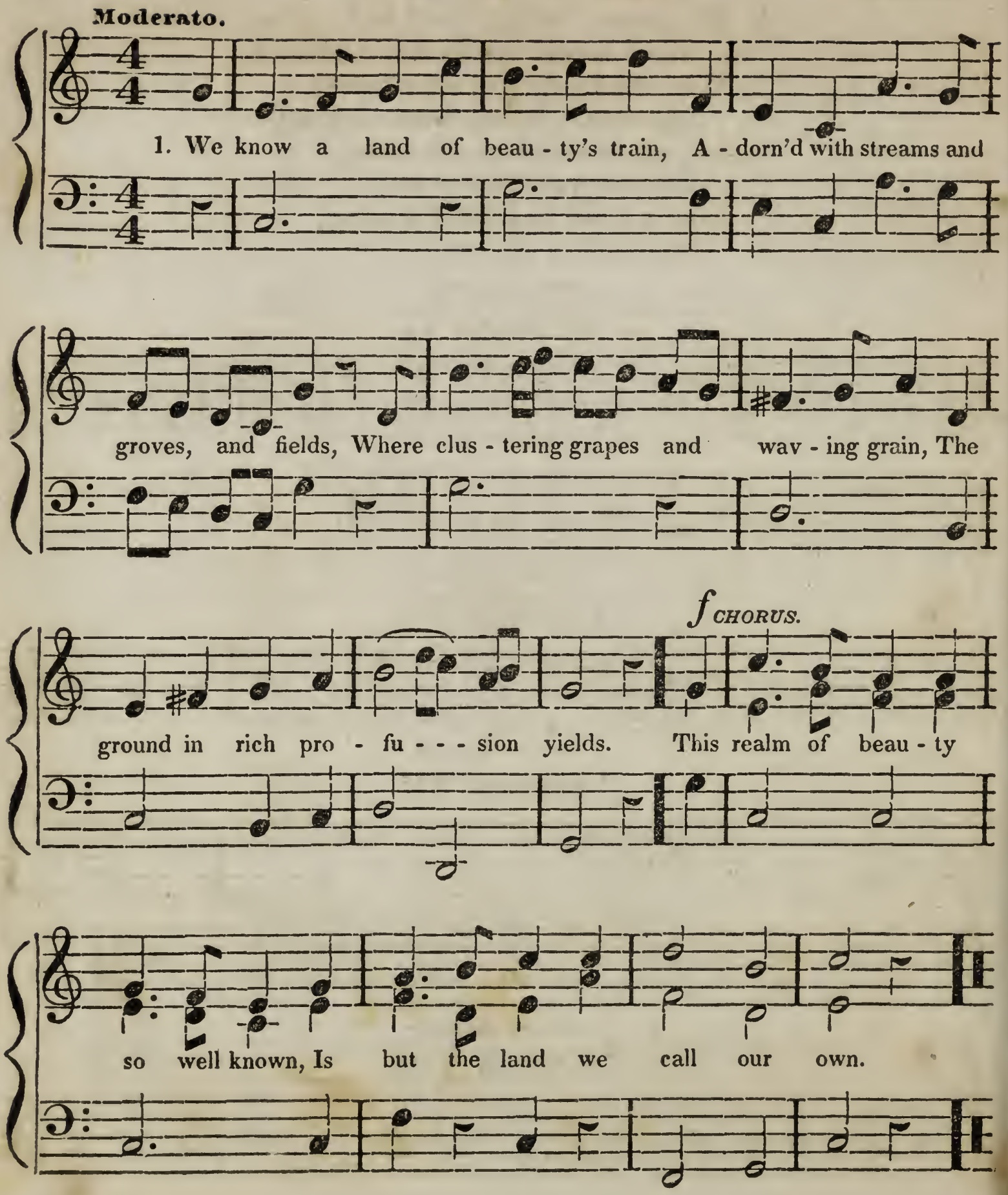


LESSON VII.



LESSON VIII.




Moderato.
1. We know a land of beau - ty's train, A - dorn'd with streams and
groves, and fields, Where clus - tering grapes and wav - ing grain, The
f CHORUS.
ground in rich pro - fu - - - sion yields. This realm of beau - ty
so well known, Is but the land we call our own.

2

We know a land of virtue's growth,
A land that no deception knows,
A happy land, where love and truth
Allay the pain of earthly woes.
This worthy land we well may own,
It is a land we call our own.

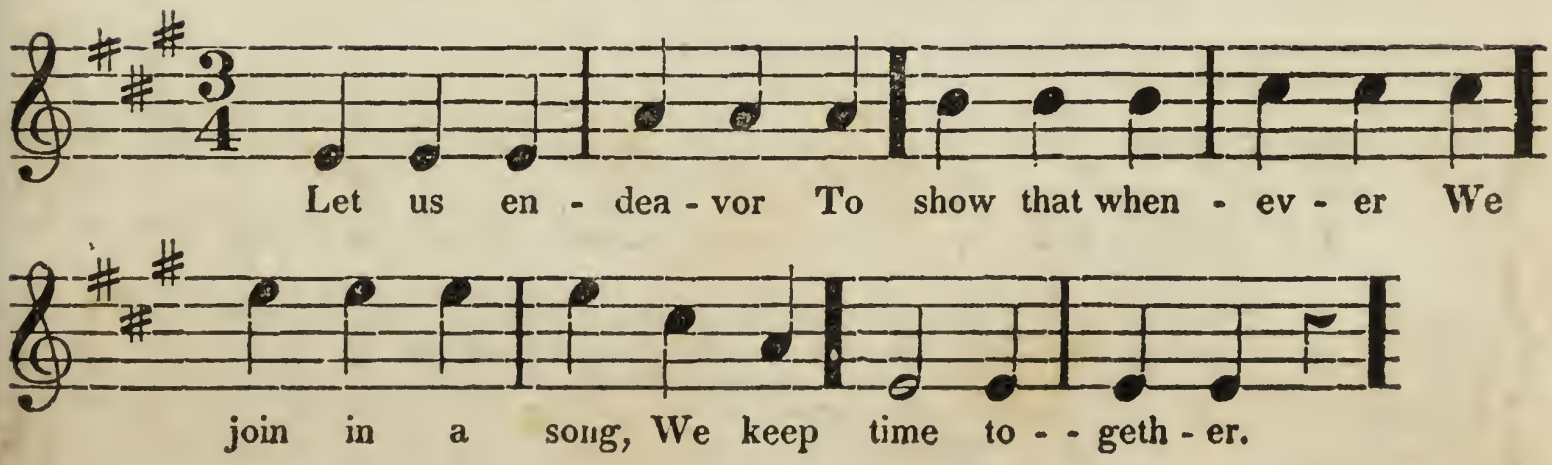
3

We know a land where moral light
Has shed its hallow'd influence round:
Whose people know the God of might,
And love the gospel's gladd'ning sound.
This sacred land so lovely shown,
We surely may be proud to own.

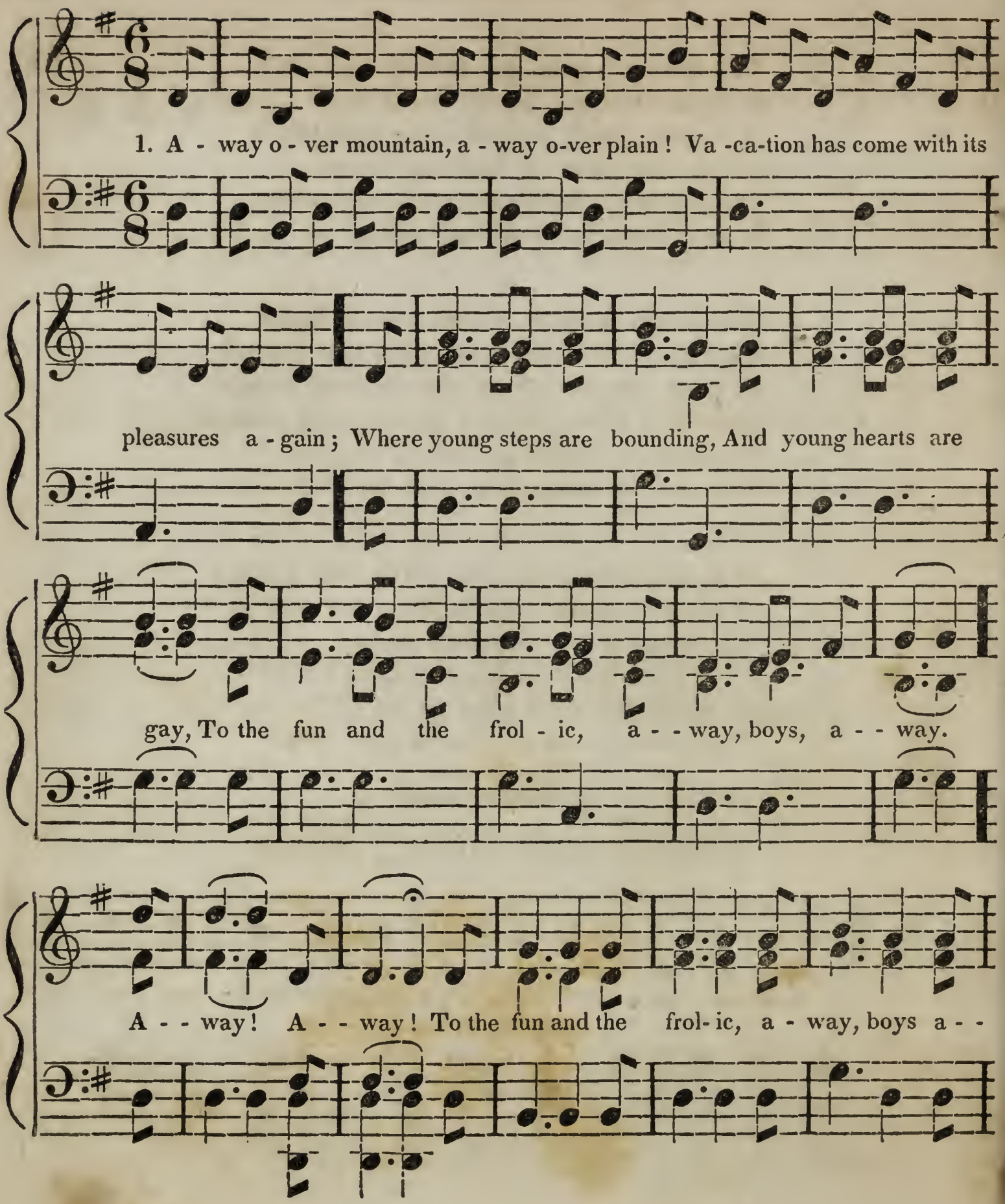
4

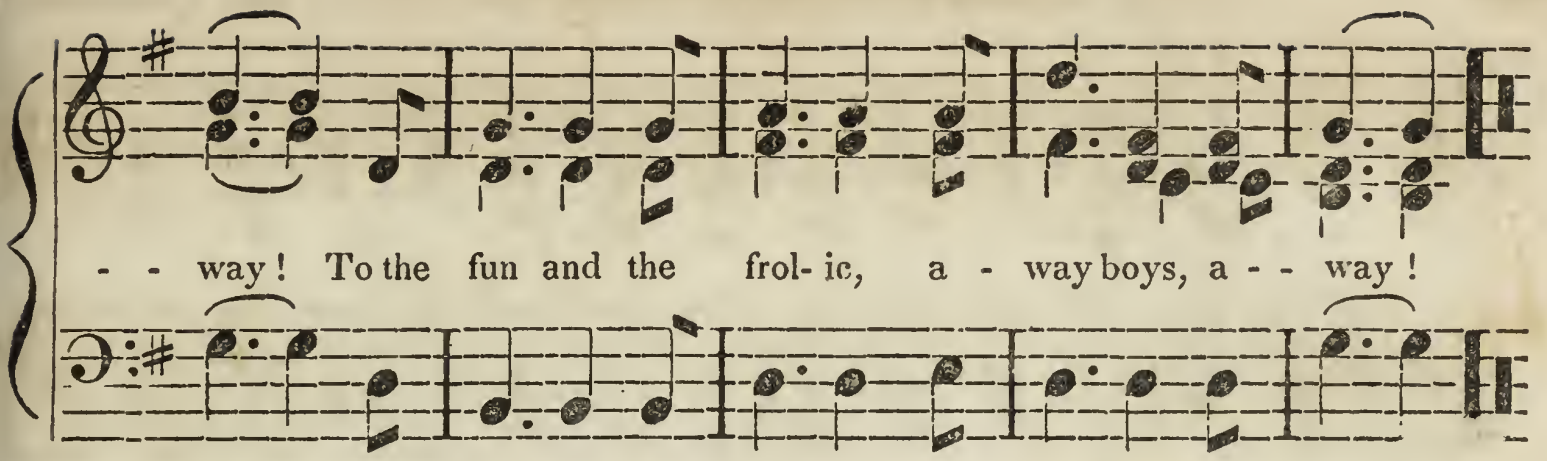
We hail thee, land so pure and great;
With welcome honors thee we greet:
Oh! may we every evil hate,
That God may here maintain his seat.
So shall we ever love to own,
That this great nation is our own.

ROUND FOR FOUR VOICES.



VACATION SONG.





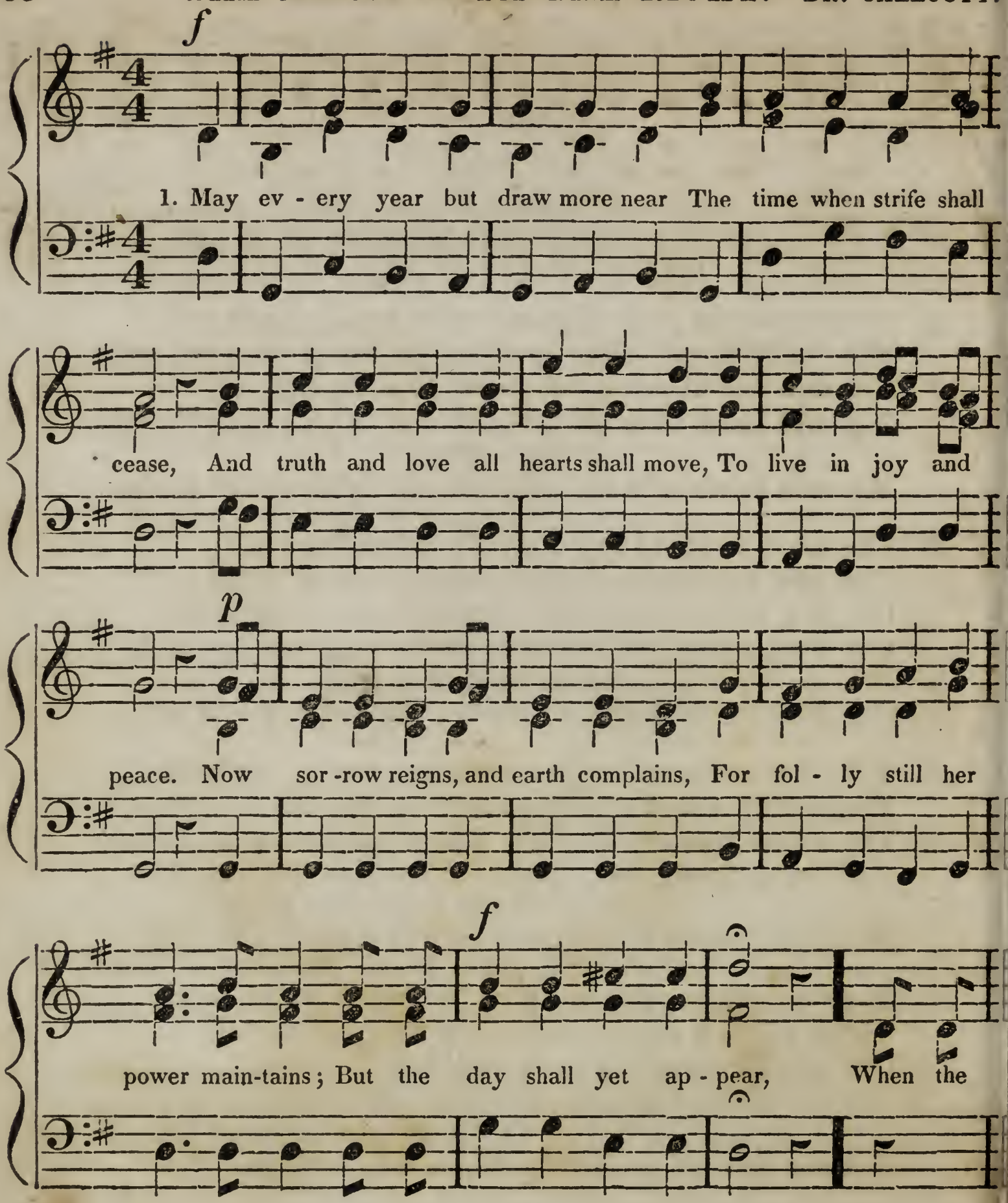
2. We've sought your approval with hearty good will,
We "old ones," have spoken, we young ones sat still;
But now 'tis all over, we're off to our play,
Nor will think of a school-book for three weeks to-day.
Away, away!
Nor will think of a school-book for three weeks to-day.

3. The fresh breezes revel the branches between;
The bird springs aloft, from her covert of green;
Our dog waits our whistle, the fleet steed our call,
Our boat safely rocks where we moored her last fall,
Our boat, our boat!
Our boat safely rocks where we moored her last fall.

4. Where the clustering grapes hang purple, we know,
The pastures and woods where the ripe berries grow,
The broad trees we'll climb where the sunny fruits rest,
And bring down their stores for the lips we love best.
Love best, love best!
And bring down their stores for the lips we love best.

5. Dear comrades, farewell! ye, who join us no more,
Think life is a school, and till term-time is o'er,
Oh! meet unrepining each task that is given,
Till our time of probation is ended in heaven,
In heaven, in heaven!
Till our time of probation is ended in heaven.

THE MIGHT WITH THE RIGHT. DR. CALLCOTT.



With the

might with the right, and the truth shall be, When the

right, ... *f*

might with the right, and the truth shall be, And come what there may, To

f

stand in the way, That day the world shall see.

2

Let good men ne'er of truth despair,
Though humble efforts fail;
Oh! give not o'er, until once more
The righteous cause prevail.
In vain, and long, enduring wrong,
The weak may strive against the strong:
But the day shall yet appear,
When the might, &c.

3

Though interest pleads that noble deeds
The world will not regard;
To noble minds, that duty binds,
No sacrifice is hard.
The brave and true may seem but few,
But hope has better things in view;
And the day will yet appear,
When the might, &c.

Andantino.

1. Rich, af - ter dull and shade-brooding night, Rich ri - ses morn-ing's beau - te - ous light. As the morn -ing's flush to na - ture, Man, to thee is heaven-ly grace; O be thou, then, to thy race, As the morn - ing's flush to na-ture, As the morn - ing's flush to na - ture.

2

Softly distil the dew-drops of dawn,
O'er herb and flower, and garden and lawn.
As the dew-drops to the flower,
Man, to thee is heavenly grace;
O be thou, then, to thy race
As the dew-drops to the flower.

3

Kindly the bower with shades overspread,
Shield from hot noon the languishing head.
Like a bowery shade in summer,
Man, to thee is heavenly grace;
O be thou, then, to thy race,
Like a bowery shade in summer.

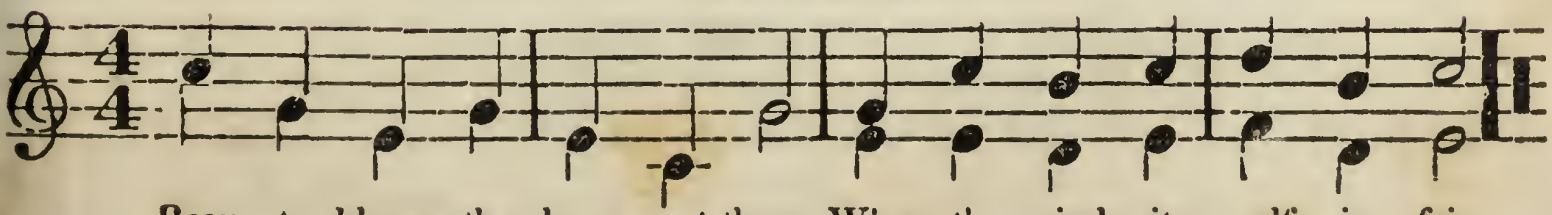
4

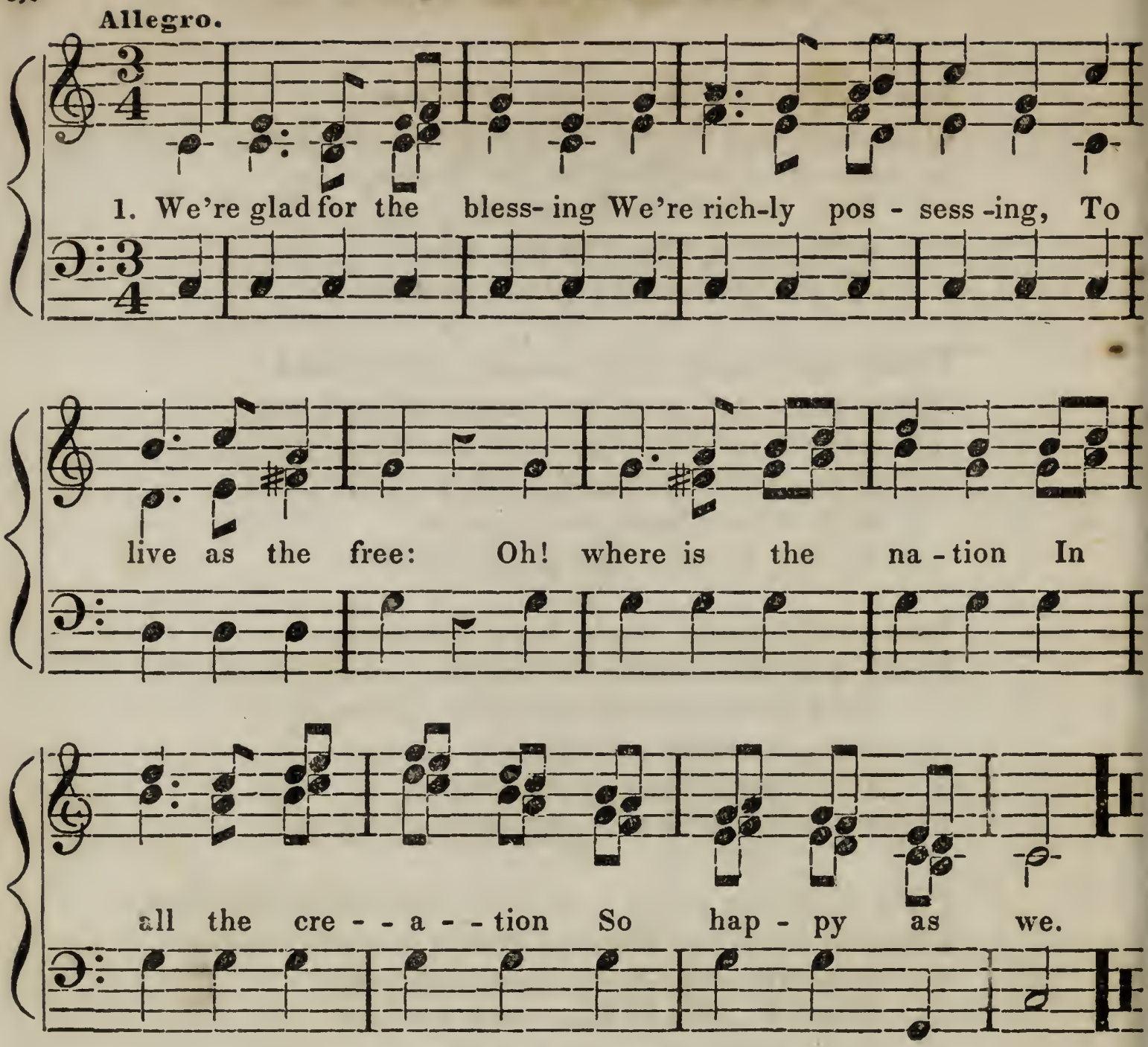
Bearer of plenty, pure from the mount,
Pours o'er the fields the bright-gushing fount.
As a fount to sun-parched pastures,
Man, to thee is heavenly grace;
O be thou, then, to thy race,
As a fount to sun-parched pastures.

5

Pure from the storm's dread cloud-tents unfurled,
Streams forth the bow of peace o'er the world:
Like the rain-bow after tempest,
Man, to thee is heavenly grace;
O be thou, then, to thy race,
Like the rain-bow after tempest.

SENTENCE.





2

We'll sing of our glory,
And tell the glad story,
  Through earth's wide domain;
That here is no cow'ring,
To haughty o'erpow'ring:
  No sov'reign to reign.

3

We'll speak of the treasure,
Possessed in full measure,
  To rule as we choose:
All sovereign dictation,
In this happy nation,
  We'll ever refuse.

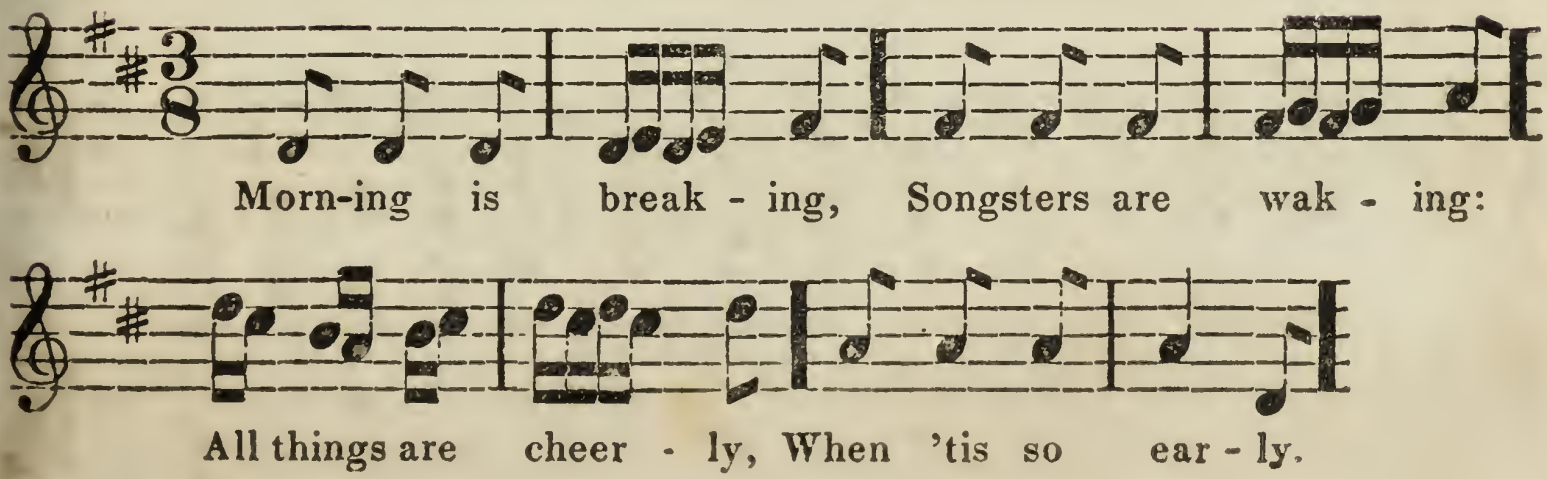
4

Our lands and our waters,
Our sons and our daughters,
  Shall ever be free:
We'll shout for the glory,
We'll tell the glad story,
  In loud merry glee.

5

Let tyrants and slavery,
And vices and knavery,
  Be put far away:
Then all that we cherish,
Shall fadelessly flourish,
  Nor ever decay.

ROUND FOR FOUR VOICES.



PATRIOTIC SONG.

Scotch Air.

Maestoso.

1. Friends, we bid you wel- come here, Free-dom's sa- cred cause revere;

Dai - ly breathe a prayer sin - cere, For them who suf - fer wrong.

Fear not, lest your hope should fail, Truth is strong and must pre-vail;

What tho' foes our cause as - sail, They'll nev - er pros- per long.

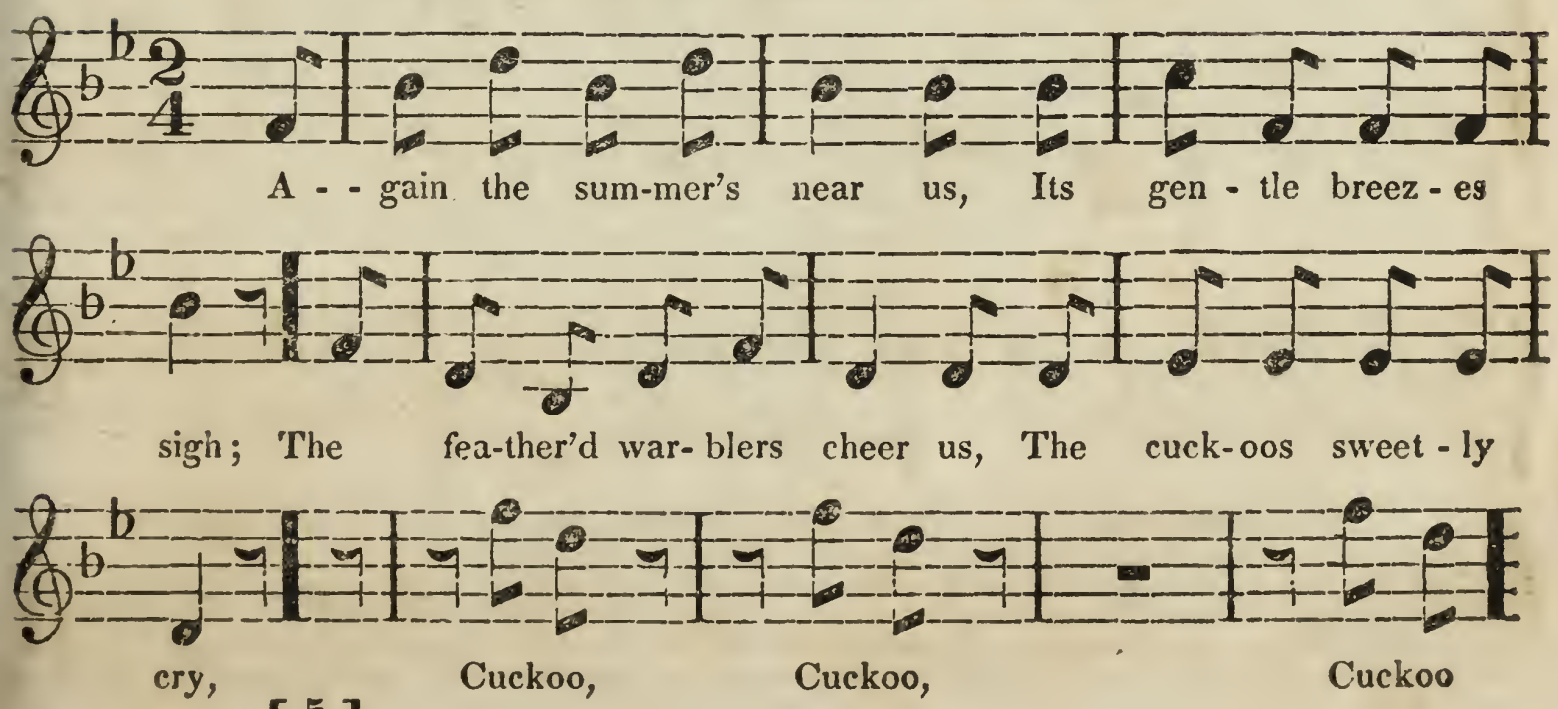
2

Who is he devoid of shame,
Justice for himself would claim,
Yet deny to all the same,
Through vain and selfish pride?
Friends, you long our hearts have known,
You're not left to fight alone;
We will make the cause our own,
For Heaven is on our side.

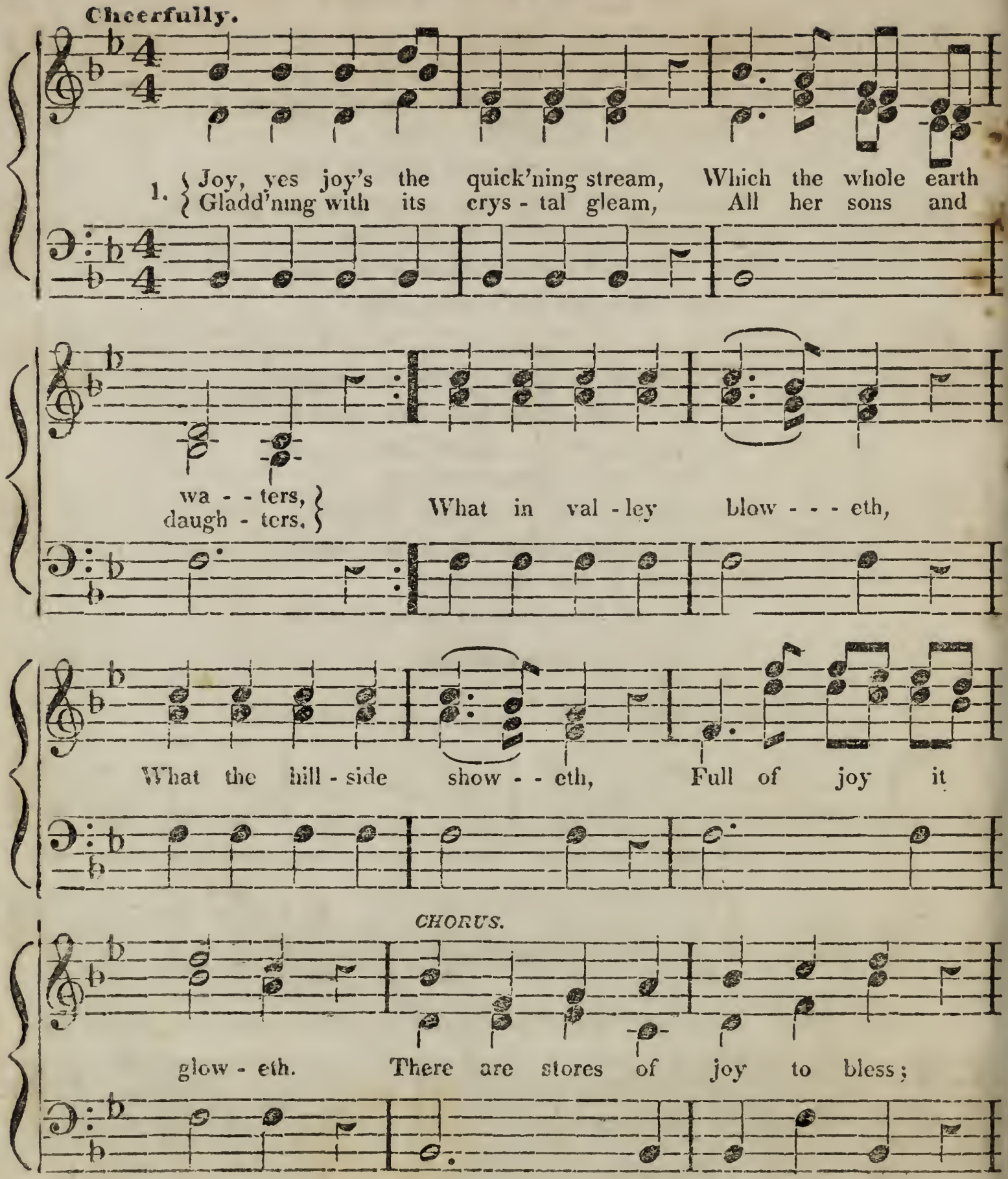
3

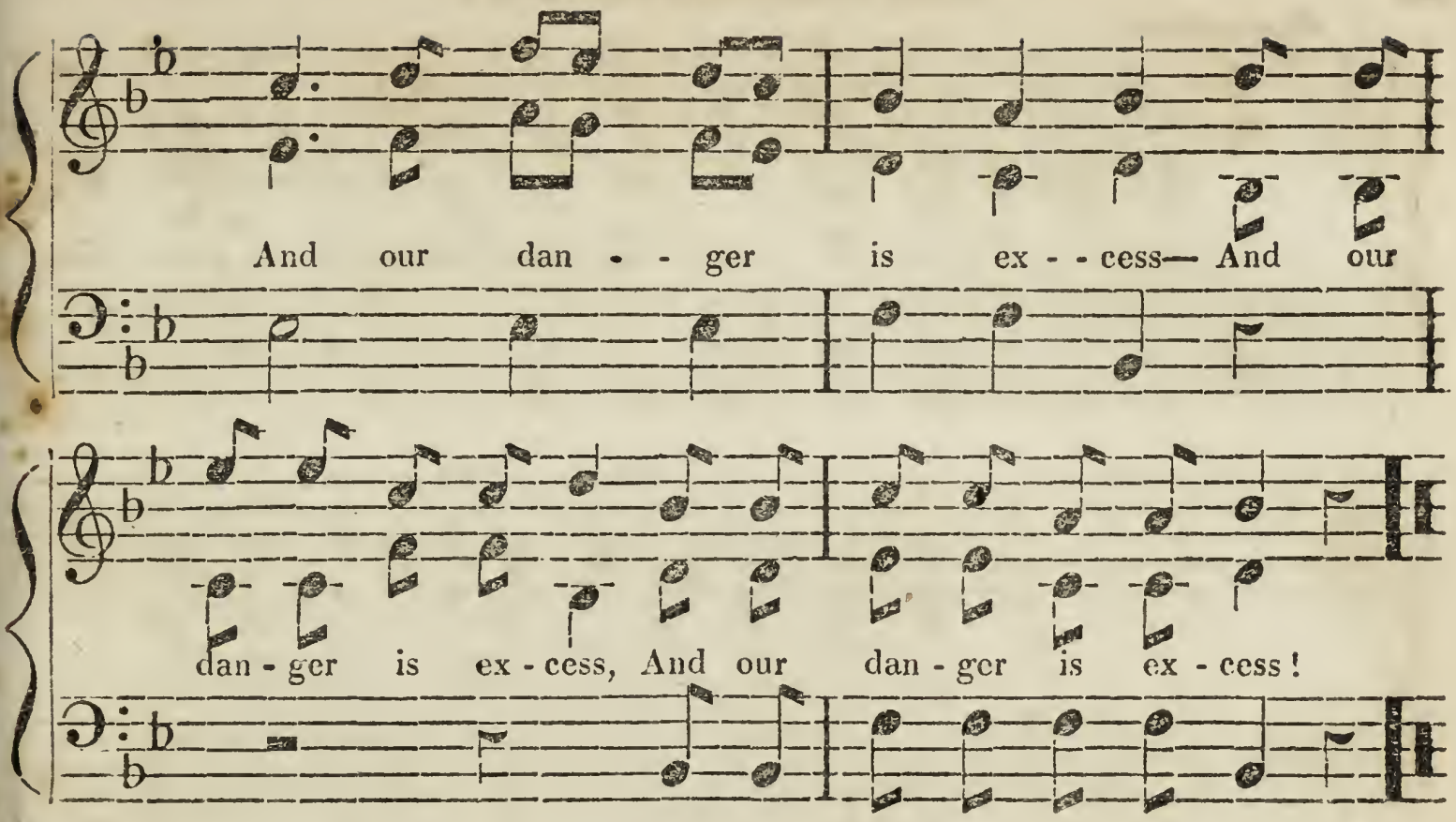
Who would live, to live in vain,
Live alone for worldly gain?
Spending days and nights in pain
For some ignoble end.
We would hope to leave behind,
Better times than now we find;
Better be it for mankind,
That we have lived their friend.

ROUND FOR THREE VOICES.



THE FOUNT OF JOY.

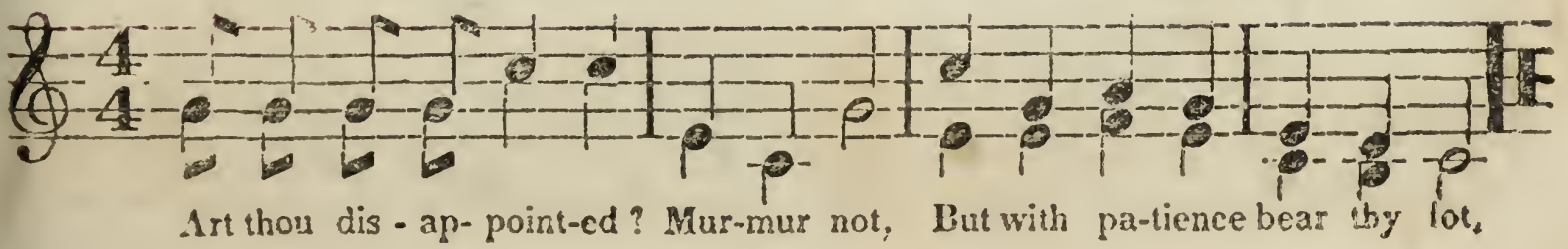




2

Every one, in his own way,
  Eagerly pursues it;
But to seek, is oft the way
  Certainly to lose it.
    Happy he who knoweth,
    Where the true joy groweth,
    And the false foregoeth!
Yes! we've stores of joy to bless,
And our danger is excess!

SENTENCE.



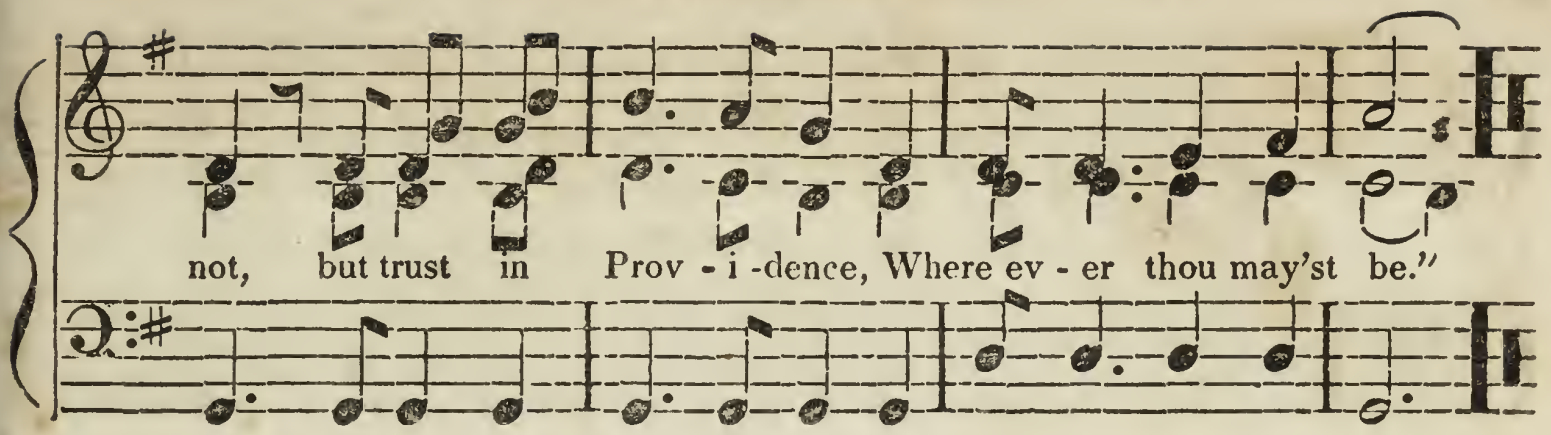
Andantino.

1. O Pi - lot 'tis a fear - ful night, There's dan - ger on the

deep; I'll come and pace the deck with thee, I

do not dare to sleep: "Go down," the sai - - lor

cried, "go down, This is no place for thee, Fear



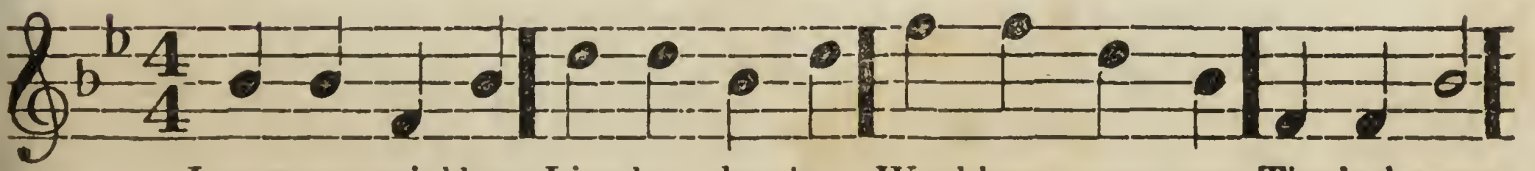
2

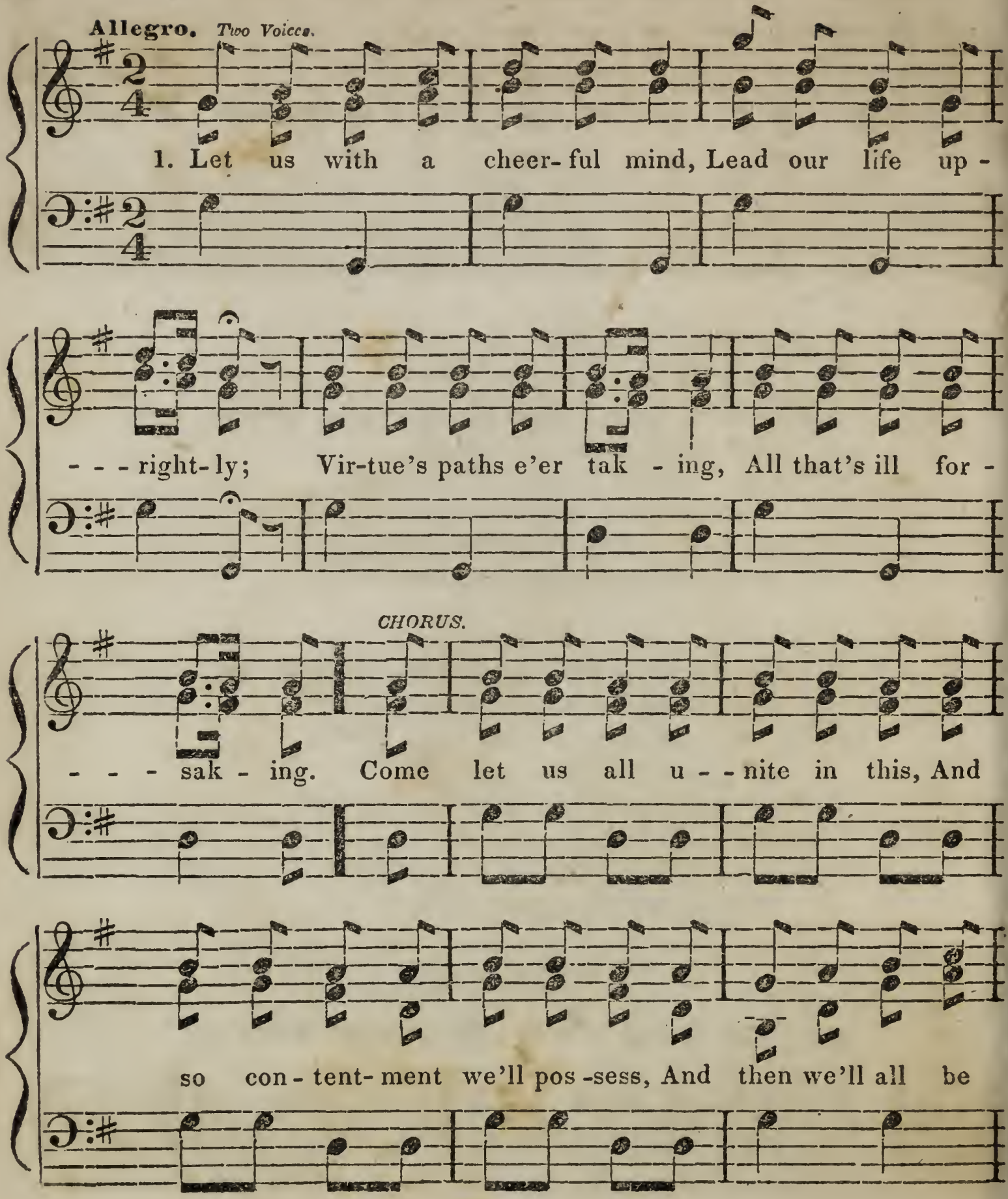
Ah! Pilot, dangers often met,
We all are apt to slight;
And thou hast known these raging waves,
But to subdue their might.
"Oh! 'tis not apathy," he cried,
"That gives this strength to me;
Fear not, but trust in Providence,
Wherever thou may'st be."

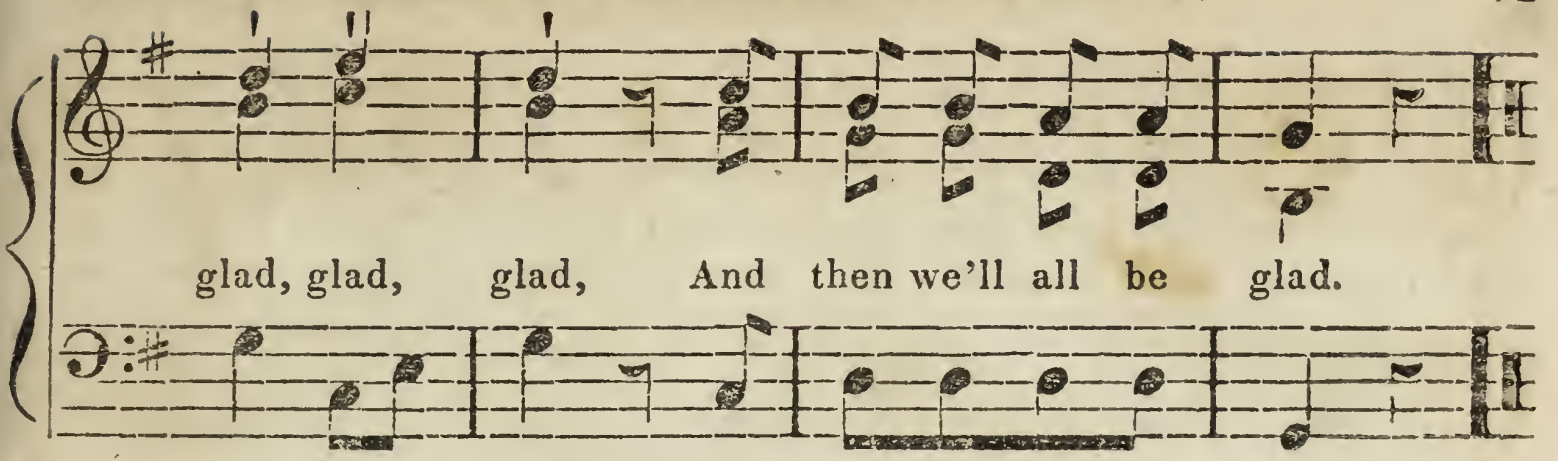
3

"On such a night the sea engulphed,
My father's lifeless form;
My only brother's boat went down,
In just so wild a storm; T
And such, perhaps, may be my fate,
But still I say to thee,
Fear not, but trust in Providence,
Wherever thou may'st be."

ROUND FOR TWO OR FOUR VOICES.




Allegro. Two Voices.
1. Let us with a cheer- ful mind, Lead our life up -
- - - right- ly; Vir-tue's paths e'er tak - ing, All that's ill for -
CHORUS.
- - - sak - ing. Come let us all u - - nite in this, And
so con - tent- ment we'll pos -sess, And then we'll all be



2

Let us banish lust and pride,
Living pure and humble;
Given to all well-doing,
Every vice eschewing:
CHORUS:—Come let us all, &c.

3

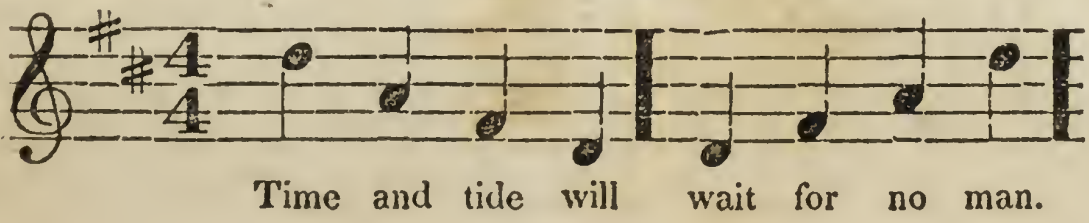
Let us ever cherish truth,
Truth is worth possessing;
Let us live uprightly,
Hourly, daily, nightly.
CHORUS:—Come let us all, &c.

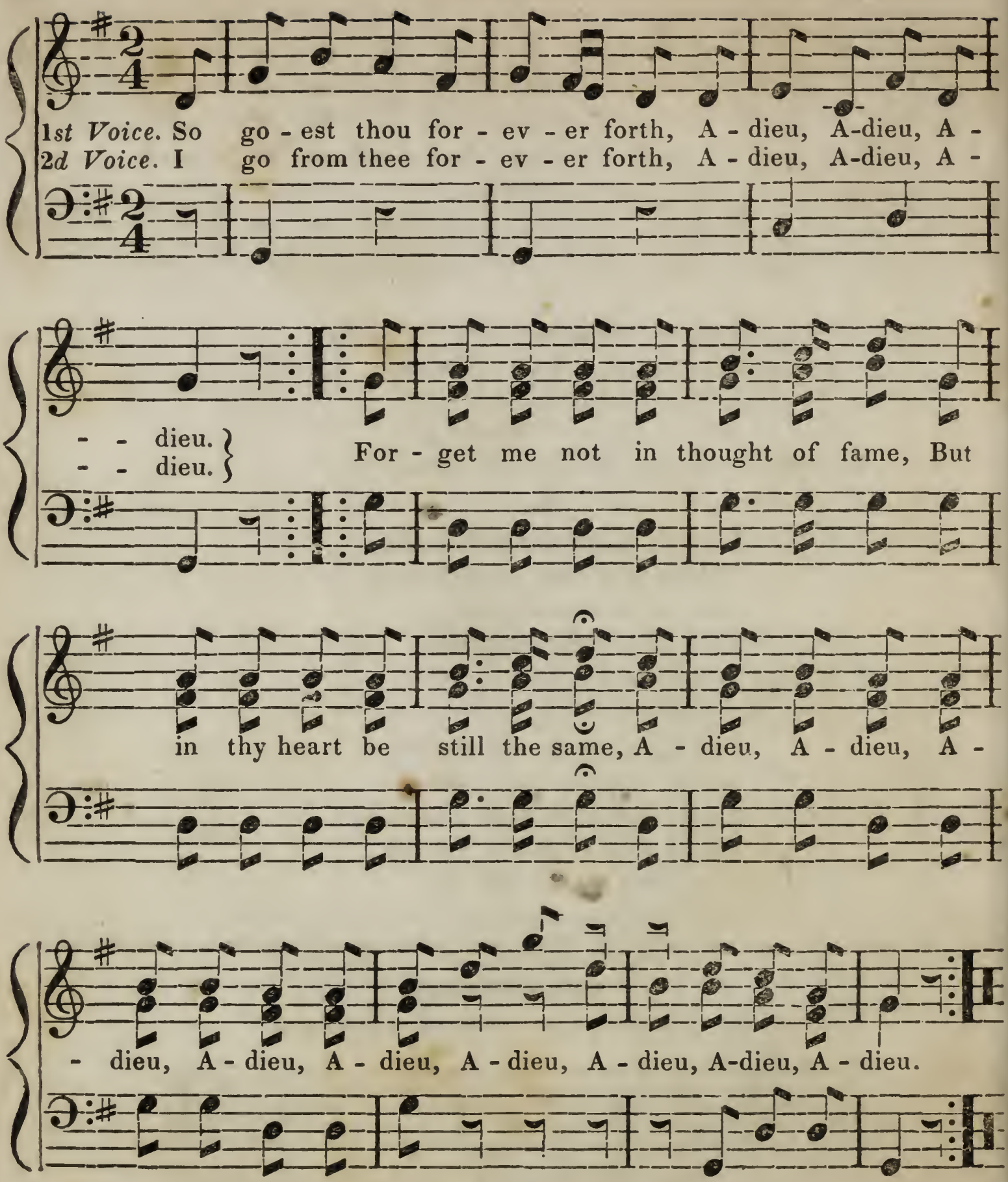
4

Let us seek in all we do,
Solid, lasting treasure;
Good we e'er may cherish,
Good that will not perish.
CHORUS:—Come let us all, &c.

NOTE.—At the words *glad*, *glad*, *glad*, the hands are to be clapped.

ROUND FOR TWO VOICES.




1st Voice. So go - est thou for - ev - er forth, A - dieu, A-dieu, A -
2d Voice. I go from thee for - ev - er forth, A - dieu, A-dieu, A -
- - dieu.
- - dieu.
For - get me not in thought of fame, But
in thy heart be still the same, A - dieu, A - dieu, A -
- dieu, A - dieu, A - dieu, A - dieu, A - dieu, A-dieu, A - dieu.

2

1st. V. We'll sing the song before we part, Adieu, &c.
2d. V. We'll sing the song before we part, Adieu, &c.
Both. Where'er thou art, be heaven thy guide,
And love inspire whate'er betide, Adieu, &c.

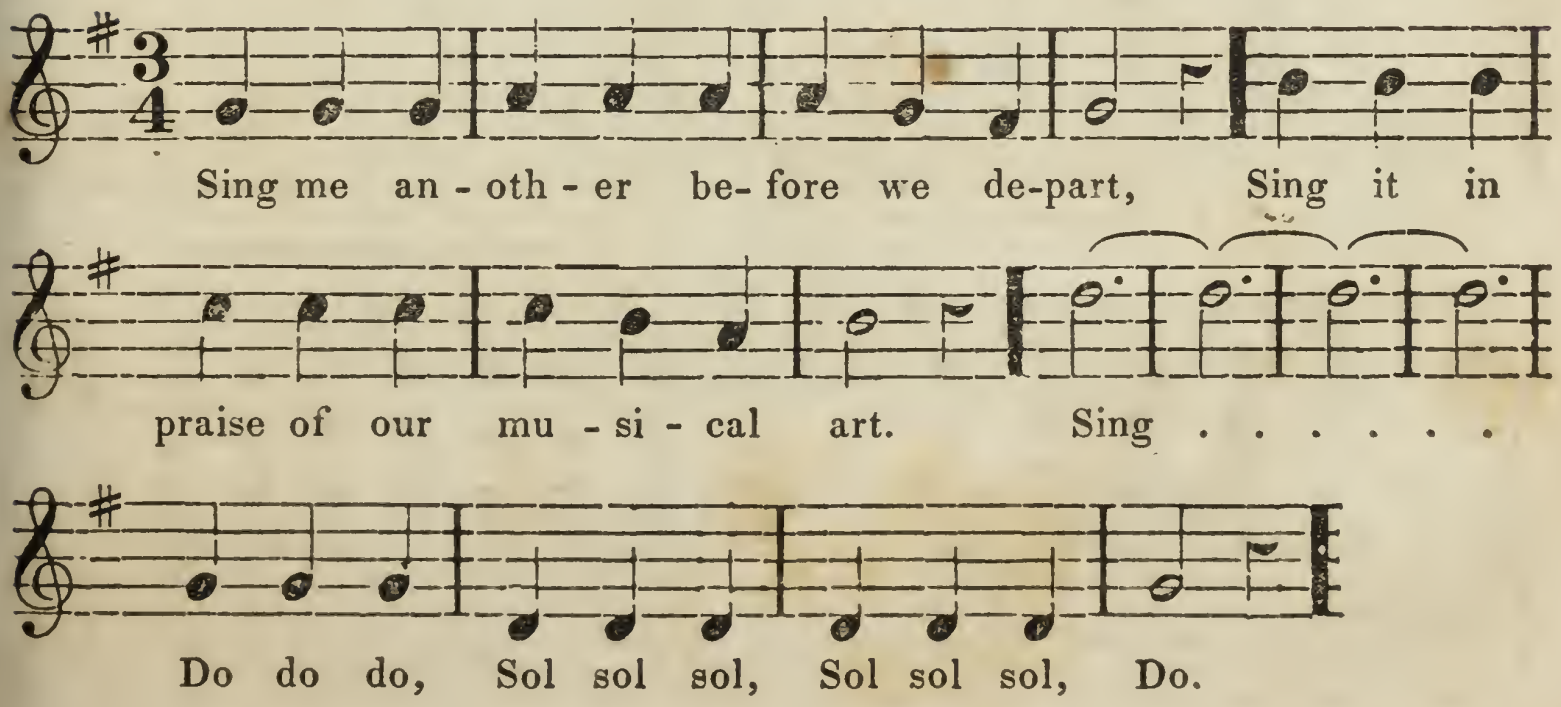
3

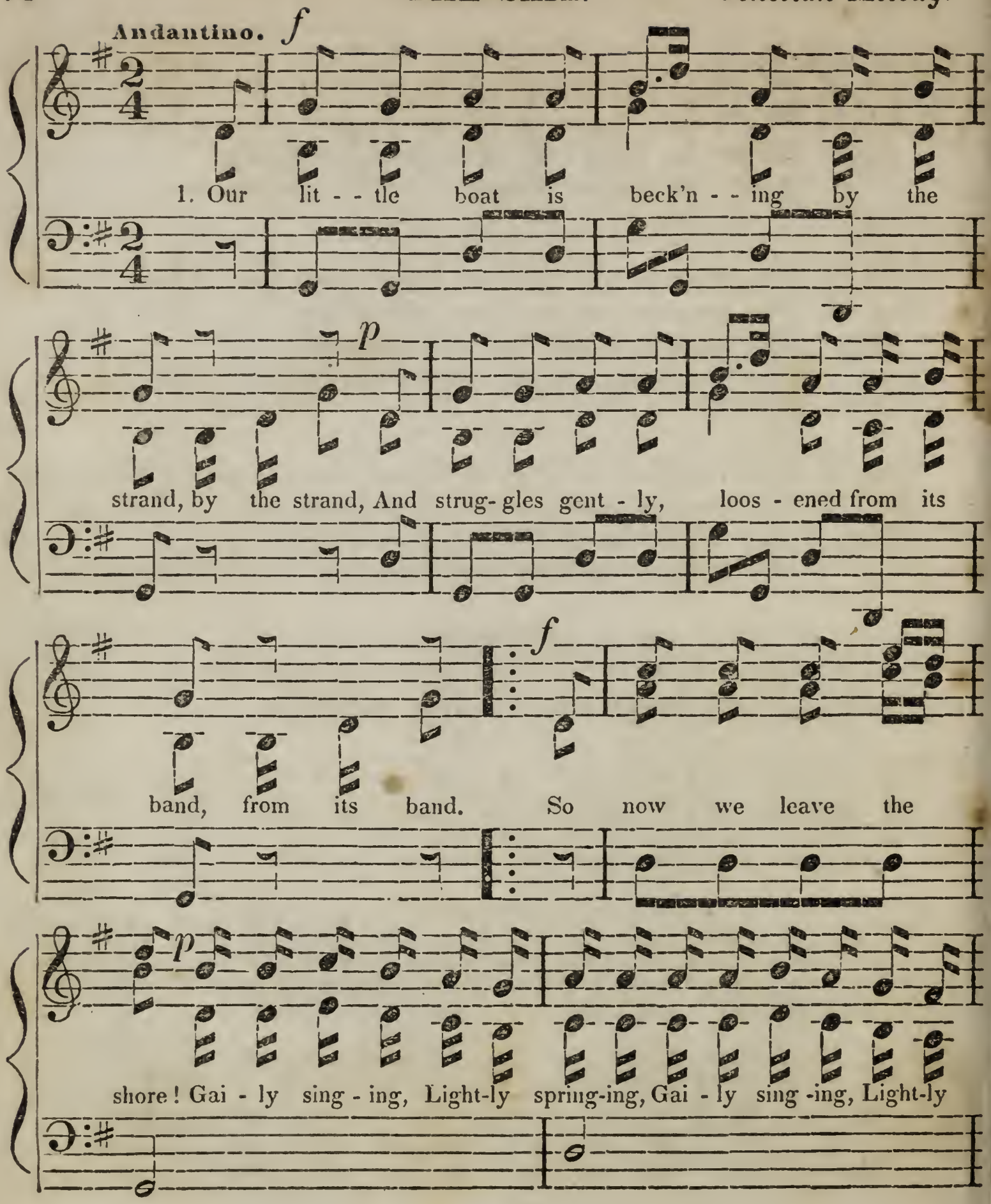
1st. V. The flowers are budding bright and fair, Adieu, &c.
2d. V. The flowers are budding bright and fair, Adieu, &c.
Both. And nature wears her gayest smile,
But clouds may lurk unseen the while, Adieu, &c.

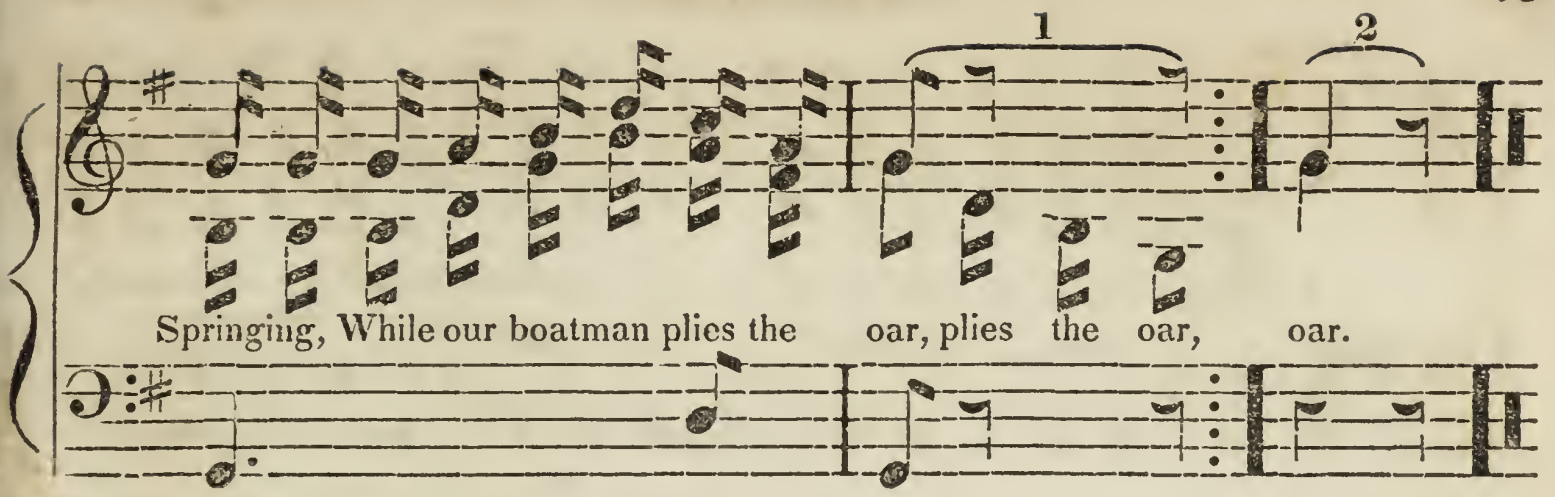
4

1st. V. The clouds may spread when thou art gone, Adieu, &c.
2d. V. The clouds may spread when I am gone, Adieu, &c.
Both. And when the world is cold and drear,
We'll bless the link that bound us here, Adieu, &c.

ROUND FOR FOUR VOICES.




Andantino.
f
1. Our lit - - tle boat is beck'n - - ing by the
p
strand, by the strand, And strug- gles gent - ly, loos - ened from its
f
band, from its band. So now we leave the
p
shore! Gai - ly sing - ing, Light-ly spring-ing, Gai - ly sing -ing, Light-ly



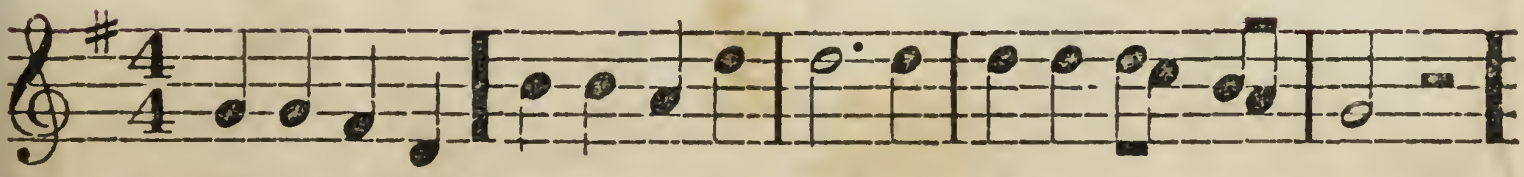
2

The joyous birds are warbling *in the trees*,
While swiftly on we're bounding *with the breeze*,
The waves before us run,
Leaping, dancing, } Repeat.
Foaming, glancing, }
In the brightly *setting sun*.

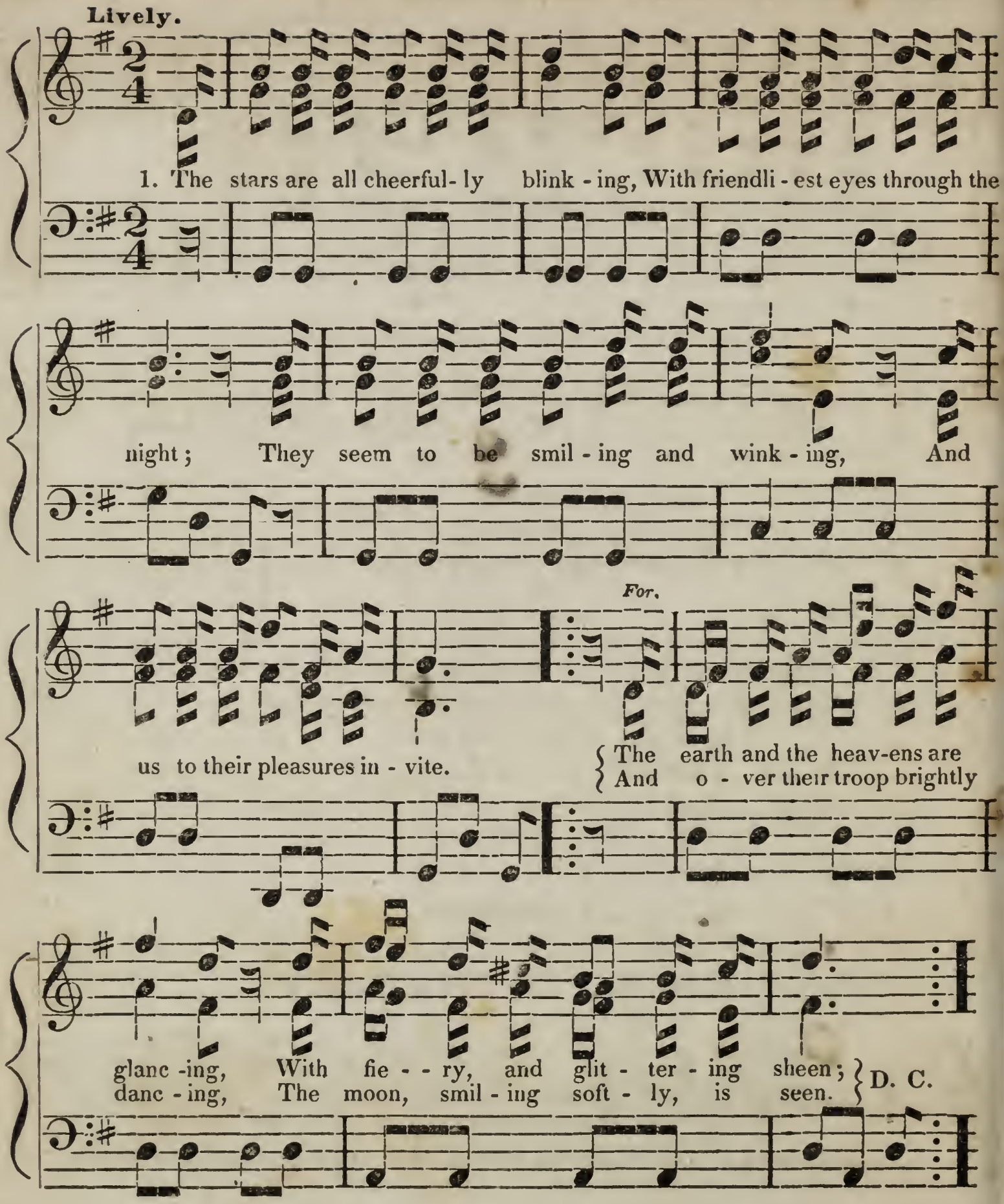
3

The moon is softly stealing *through the sky*,
And fills with gentlest feeling *every eye*.
And many a brilliant star,
Flashes o'er us, } Repeat.
And before us, }
In the rolling *wave afar*.

ROUND FOR FIVE VOICES.



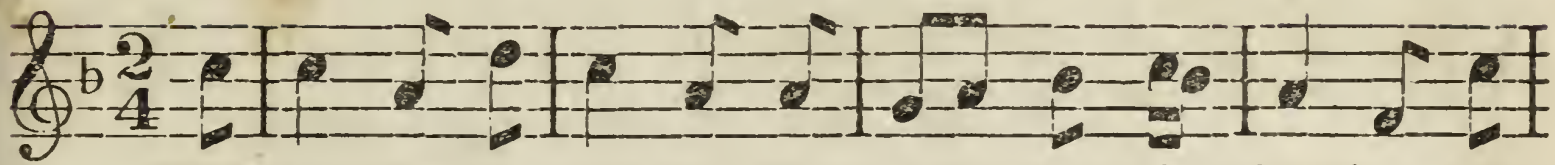
THE STARS. FROM C. M. VON WEBER.



2

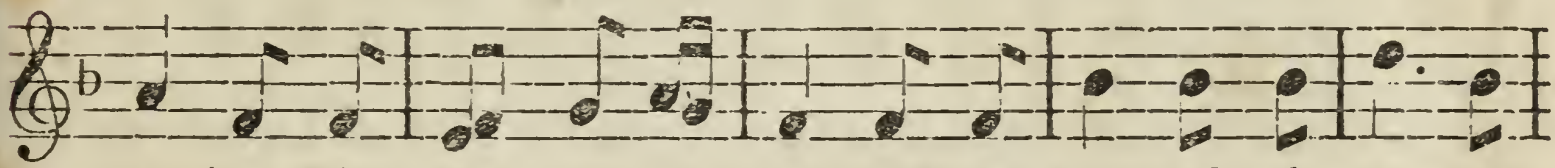
Ye heavenly lights! O attend us,
And light us along on our way;
How bright are the smiles that ye lend us,
Then list ye, O list to our lay.
The earth and the heavens, &c.

ROUND FOR THREE VOICES.

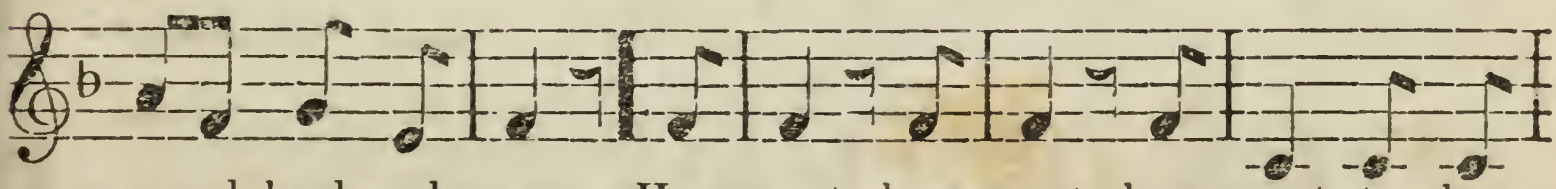


How sweet to be roam-ing, When sum - mer is blooming, Thro'

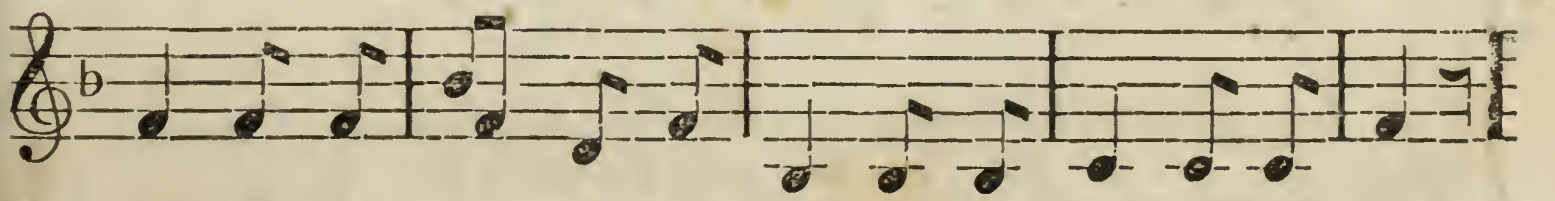
wood-land and grove, Thro' wood-land and grove. How sweet to be



roam-ing, When sum - mer is blooming, Thro' woodland and grove, Thro'

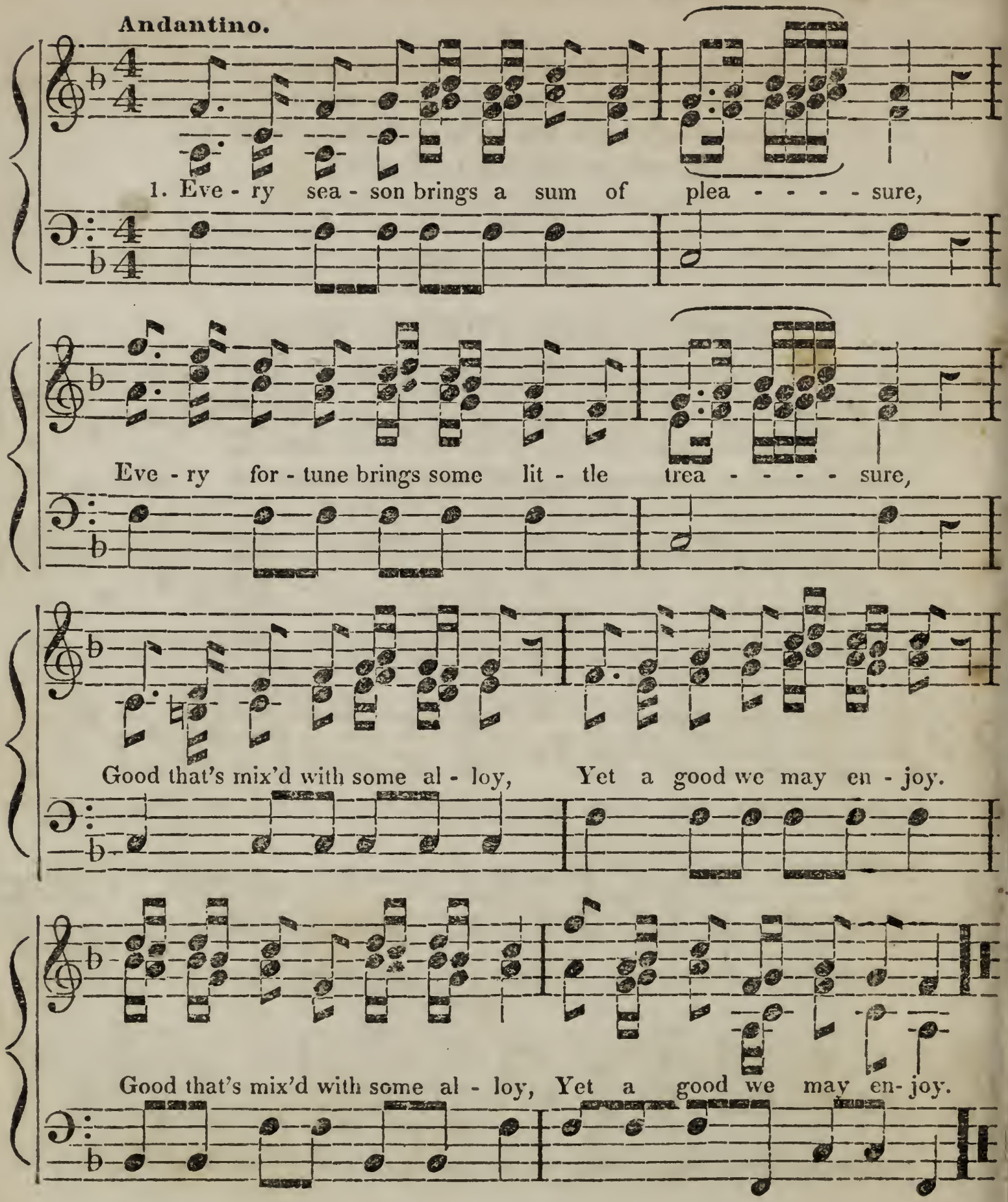


wood-land and grove. How sweet, how sweet, how sweet to be



roaming, When sum - mer is blooming, Thro' woodland and grove.

ALWAYS SOME GOOD. MUSIC BY NÄGELI.



2

Winter spreads its garb of snowy whiteness,
Spring-time brings its days of sunny brightness;
Good that's mix'd with some alloy,
Yet a good we may enjoy.

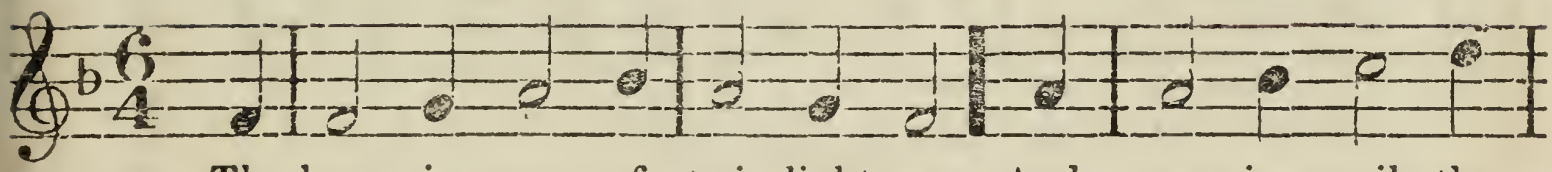
3

Summer's suns and Autumn's fruitful showers,
Fill the fields with waving grain and flowers;
Good that's not without alloy,
Still a good we may enjoy.

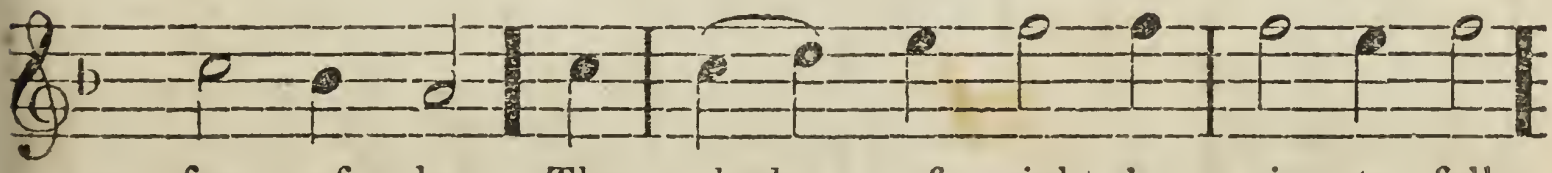
4

Every season brings a sum of pleasure,
Every fortune brings some little treasure;
Good that's mix'd with some alloy,
Yet a good we may enjoy.

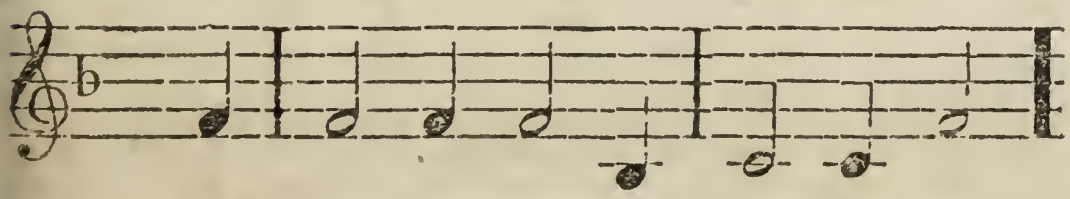
ROUND FOR FOUR VOICES.



The hour is come of twi - light gray, And even-ing veils the



face of day, The shades of night be - gin to fall,



And dark-ness soon will cov - er all.

THE WAY-WORN TRAVELER. *English Song.*

1. { Faint and wea - ri - ly the way- worn trav - el - - er
Wandering drea - ri - ly and sad un - rav - el - - er

Oh! how brisk - ly then the way- worn trav - el - - er

Plods un - - - cheer - i - - ly a - - fraid to stop;
Of the maz - es on the moun -tain top;

Treads the maz - es on the moun -tain top.

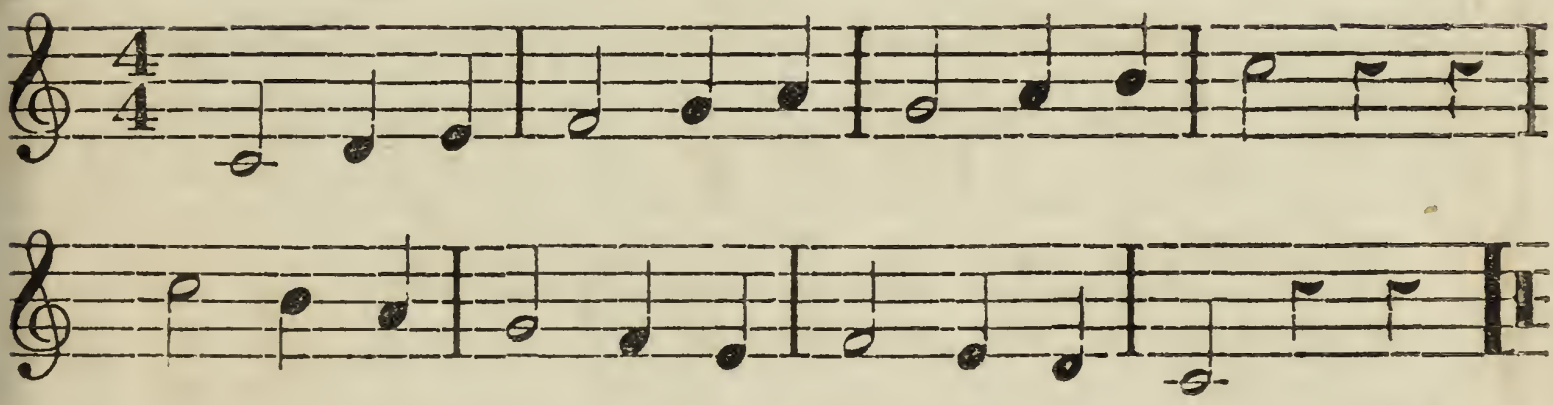
Doubt - ing, fear - - ing, While his course he's steer - ing,

Cot - ta - ges ap - pear - ing, As he's nigh to drop. D. C.

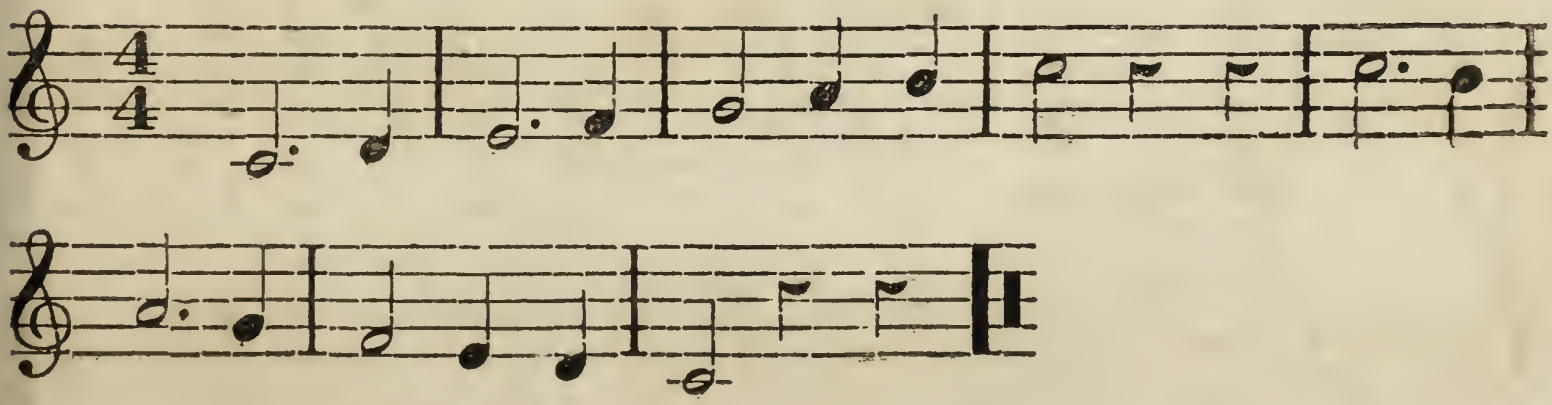
2

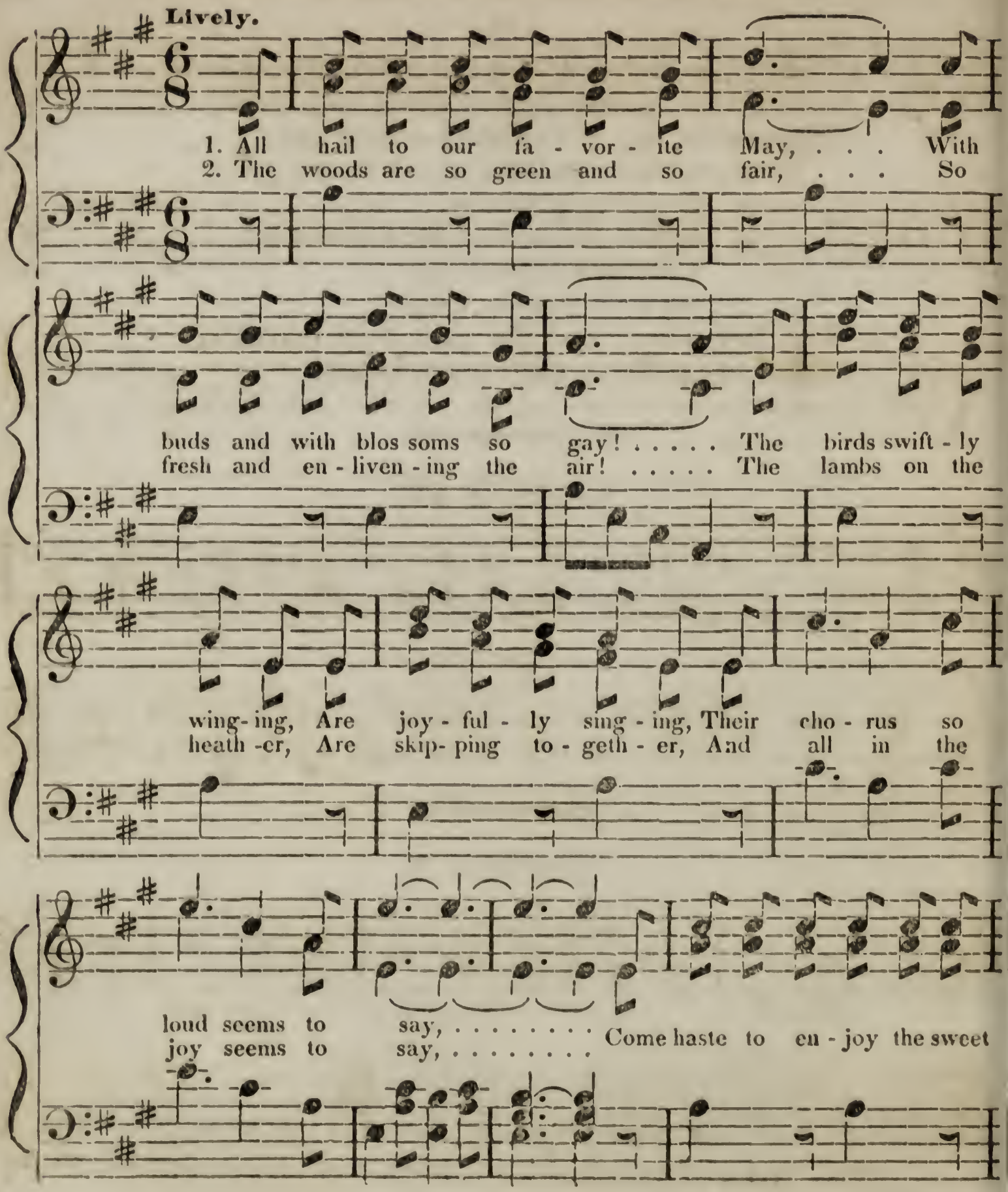
Though so sad and lone the day has past away,
'Twould be folly now to think on't more;
Happily he sits in twilight's softest ray,
Ever welcome to the cotter's door.
Doubting, fearing,
While his course he's steering,
Cottages appearing,
As he's nigh to drop;
Oh! how happy now the way-worn traveler,
Rests securely on the mountain-top.

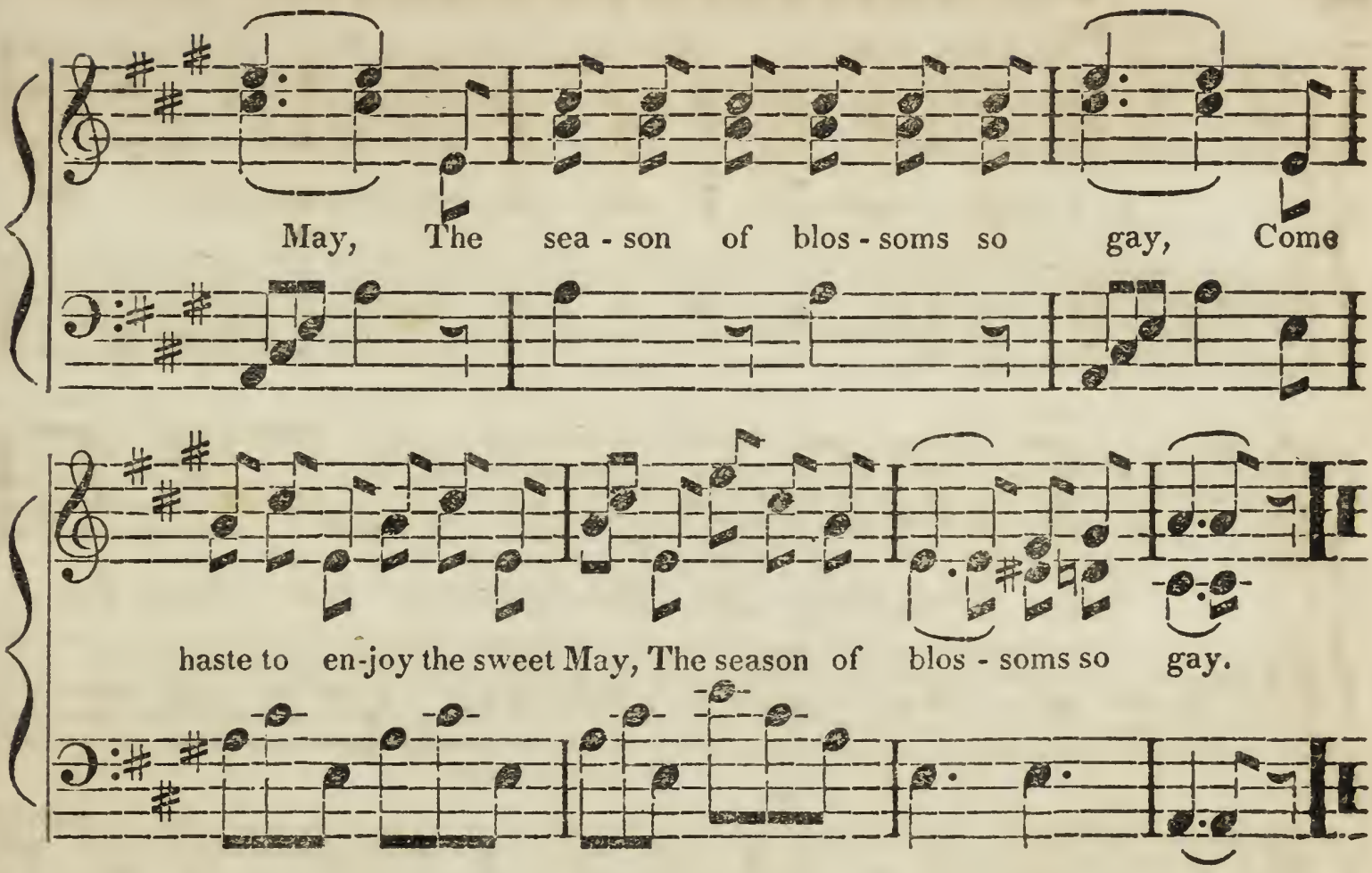
LESSON IX.



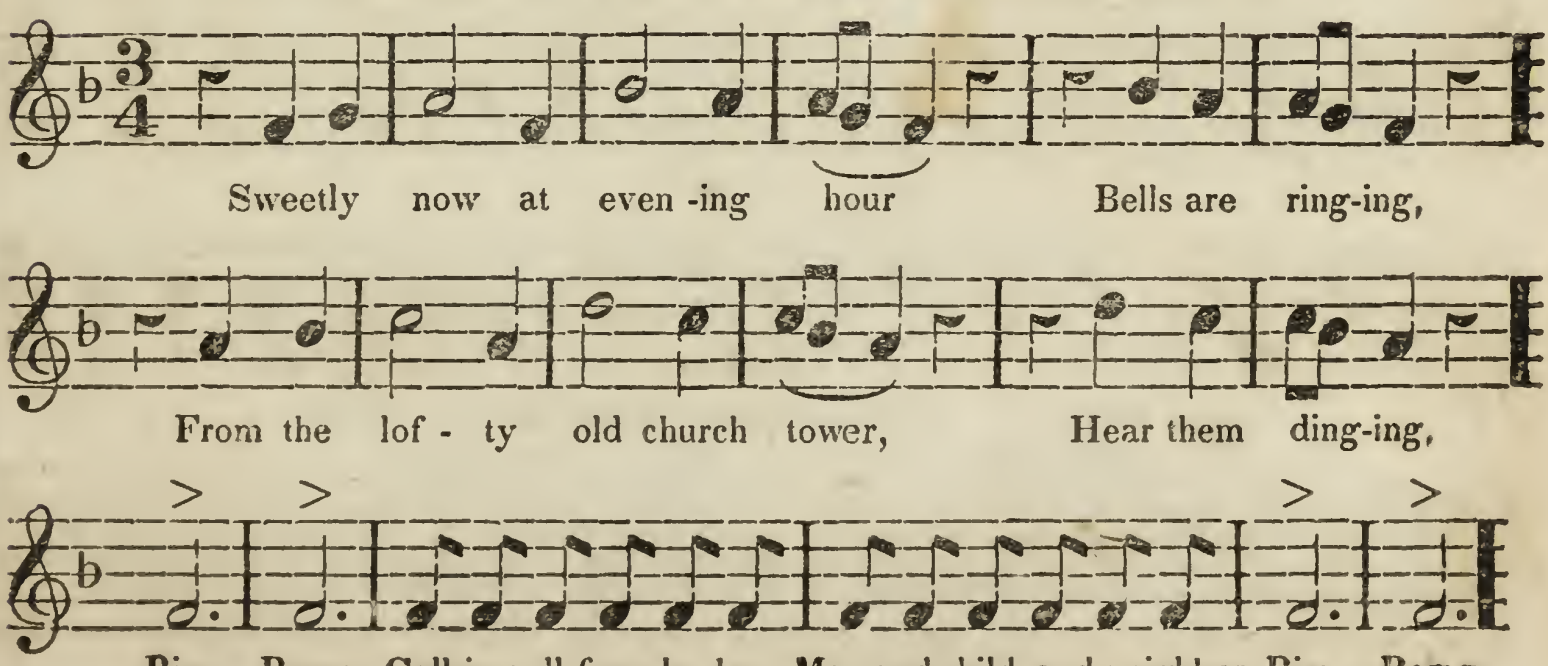
LESSON X.




Lively.
1. All hail to our fa - vor - ite May, . . . With
2. The woods are so green and so fair, . . . So
buds and with blos soms so gay! . . . . . The birds swift - ly
fresh and en - liven - ing the air! . . . . . The lambs on the
wing- ing, Are joy - ful - ly sing - ing, Their cho - rus so
heath -er, Are skip- ping to - geth - er, And all in the
loud seems to say, ... Come haste to en - joy the sweet
joy seems to say, ...



ROUND FOR THREE VOICES.



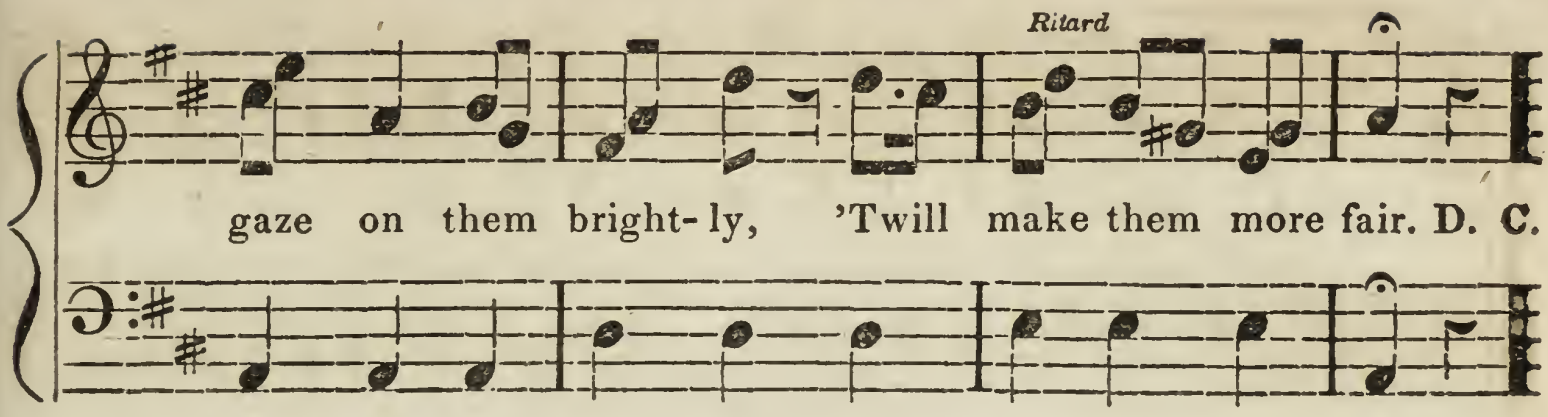
THE FLOWERS OF THE LEA.

H. S. VAN DYKE.

Allegretto.

1. I am twin-ing, I am twin-ing, The flowers of the lea; They are pin - ing, They are pin - ing, For sweet - ness from thee. Oh! breathe o'er them light - ly, 'Twill make them more rare. Oh!

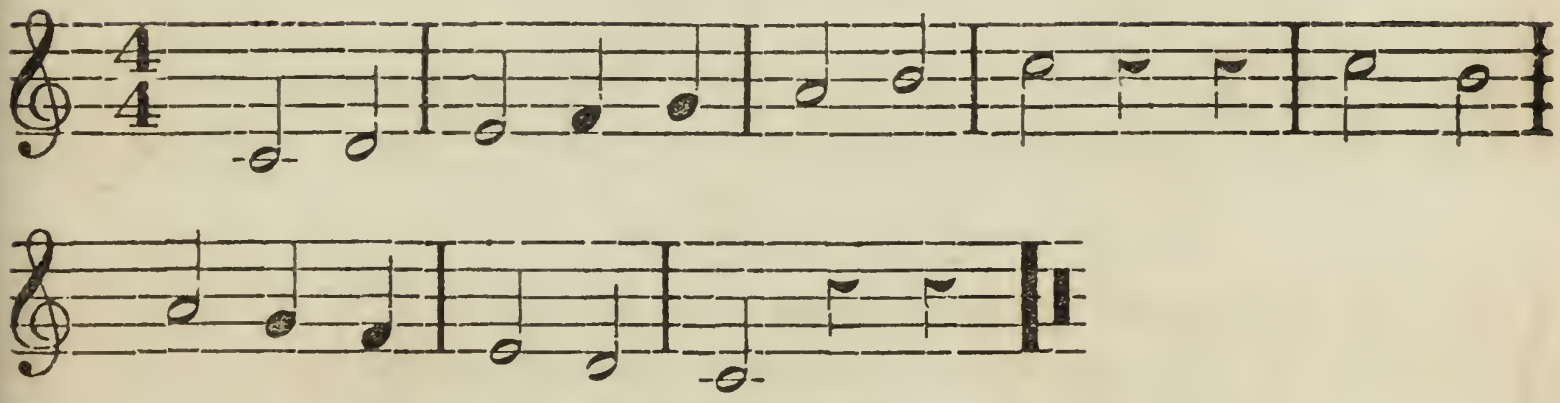
* The pause to be observed only at the close of the stanza.



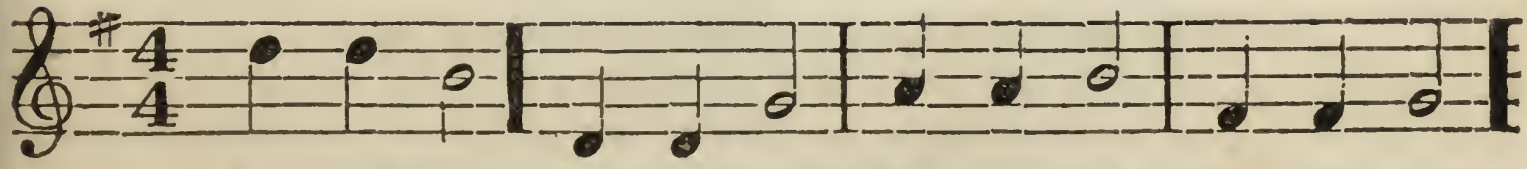
2

They were sleeping, :||
With dews on the plain;
They are weeping, :||
For home, now, again.
Then take them and cherish,
The flowers of the lea;
They never can perish,
While treasured for thee.
I am twining, &c.

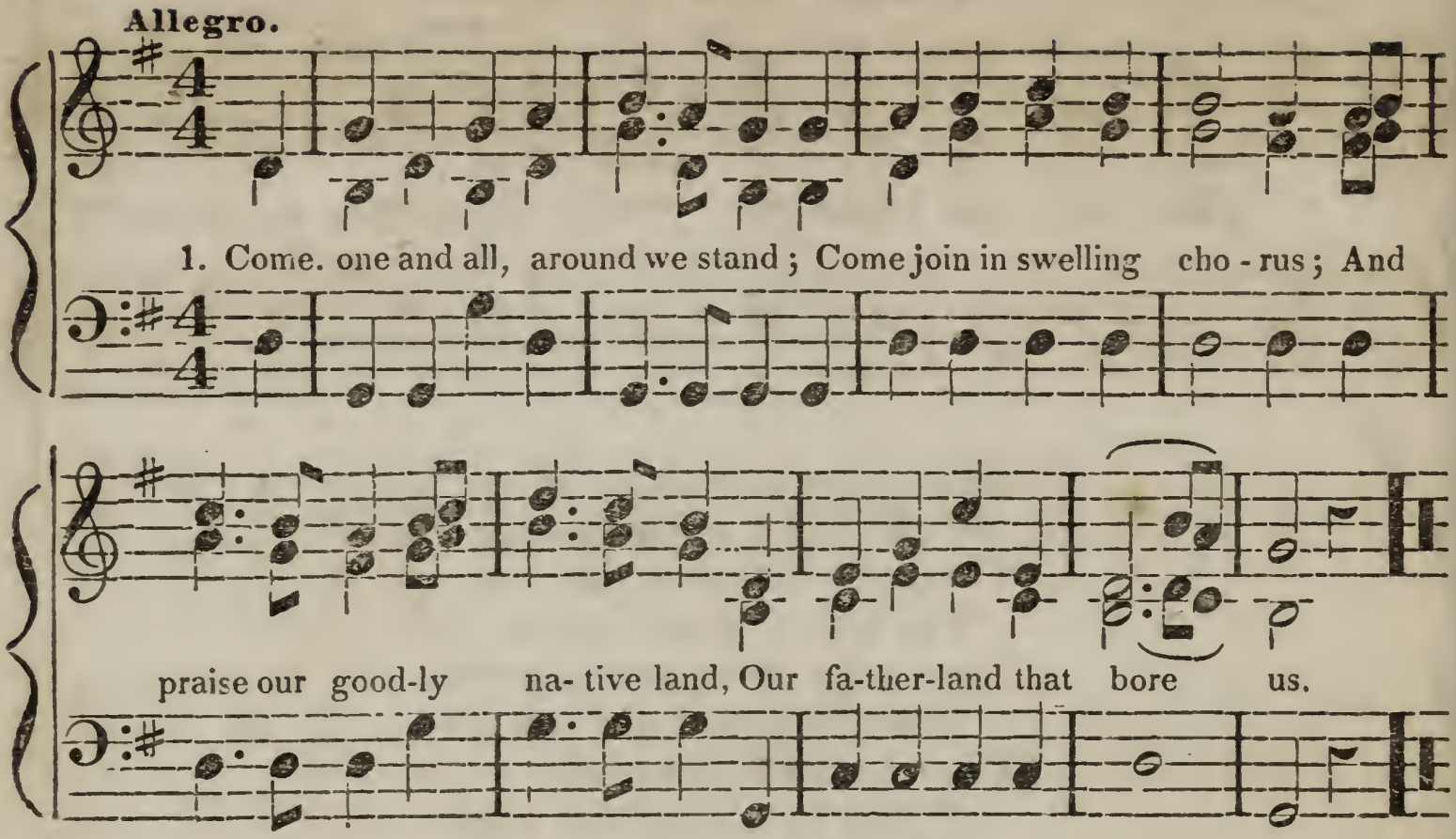
LESSON XI.



ROUND FOR FOUR VOICES.



Love of truth, Guide my youth, From my heart, Ne'er de-part.



2. Old ocean bore from Mammon's marts,
   The plant of Freedom hither;
   It blossoms yet, and glads our hearts,
   And we'll not let it wither.

3. Where now we stand, our sires once stood;
   Firm men were they, true-hearted;
   Say, lives there now a race as good,
   Or have they all departed?

4. From zeal for freedom and for God,
   No charms of wealth could win them;
   O'er ocean tost, these wilds they trod;
   They carried home within them.

5. They cared not to be here renowned,
   Cared not for fame or glory;
   But persecutions on them frowned,
   And made them great in story.

Andantino.

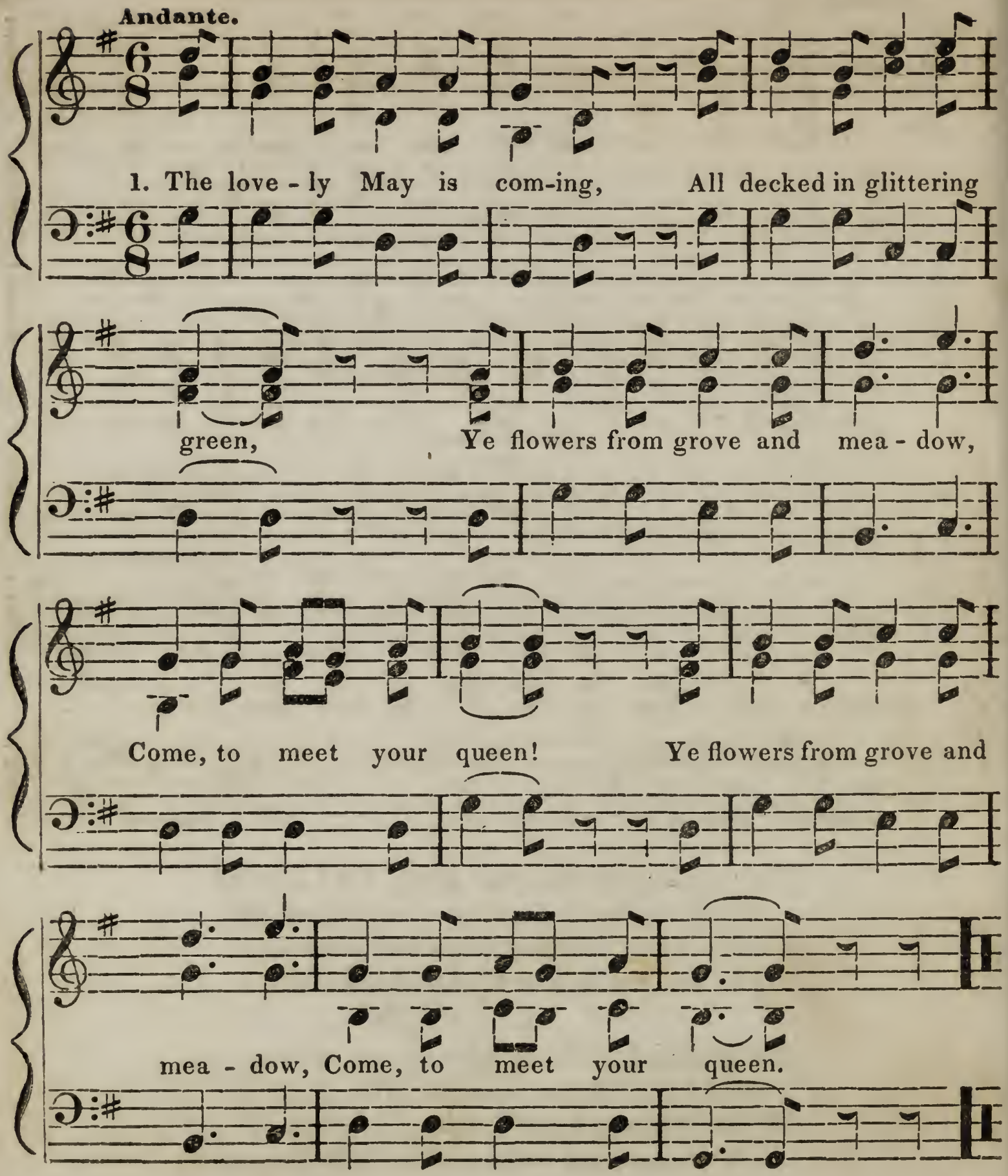
1. To all our loved cir - cle a greet - - - - ing! Here joy - ful and true we u - - - nite; . . While here in all har- mo - ny meet - - - ing, The ro - ses of life shall bloom bright. . . . .

2

Yet, springeth the rose bush, Oh! never!
Without the rude thorn on its bough.
The summer breeze stays not forever,
For soon will the winter wind blow.

3

But friendship shall drive away sadness,
And love fill our bosoms with joy;
While singing together in gladness,
Our happiness none shall destroy.


Andante.
1. The love - ly May is com-ing, All decked in glittering
green, Ye flowers from grove and mea - dow,
Come, to meet your queen! Ye flowers from grove and
mea - dow, Come, to meet your queen.

2

My friendly staff I've taken,
My little bundle tied,
And now I'm free to wander,
Where the road may guide.

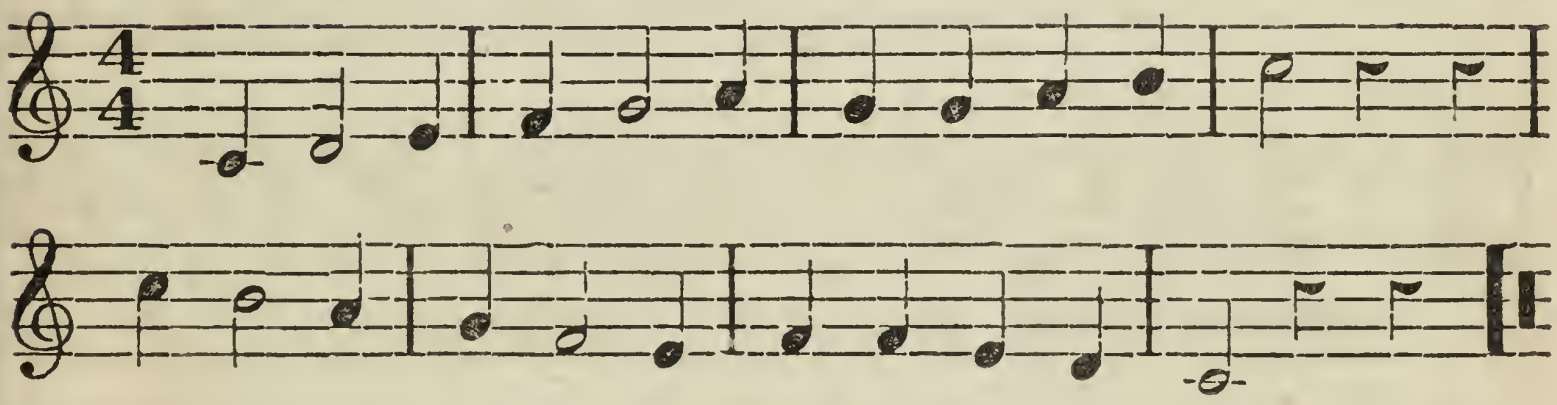
3

The birds are floating o'er me,
In circles light and gay;
They soar and sing above me,
High and far away.

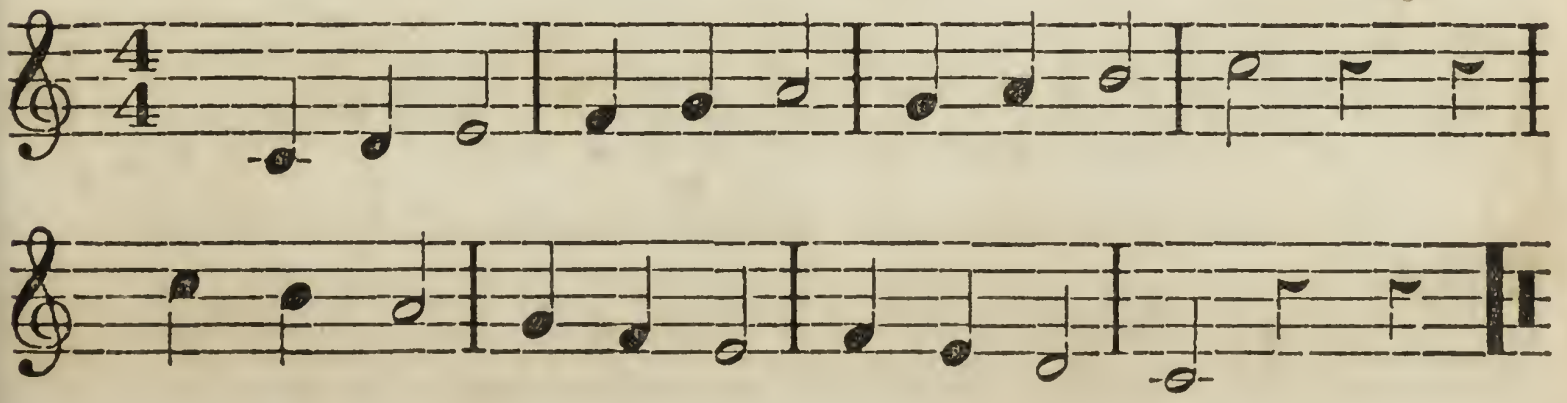
4

The lovely May is coming,
All decked in glittering green,
Ye flowers from grove and meadow,
Come, to meet your queen!

LESSON XII.



LESSON XIII.



COME SEEK THE BOWER.

Allegro. ***1st Voice.*** *2d voice*

1. Come, seek the bow'r, the ro - sy bow'r, I love its cool re - - treat; The
2. Ye youths and maid-ens, join the song, I love a cheer- ful glee; The

sun is high, and great his pow'r, And weary are our feet. { *1st voice.* Then
e-choes shall our notes pro-long, Then, come, and sing with me. { *2d voice.* And

2d voice repeat.

Edward, and Emma, and Joseph, and Sarah, and Kit-ty the beau-ti - ful maid;
Wil-liam, and Ma ry, and Rob-ert, and Ellen, and Richard the call o - - - bey'd;

Chorus.

Then Edward, and Emma, and Jo-seph, and Sarah, And Kit- ty the beautiful

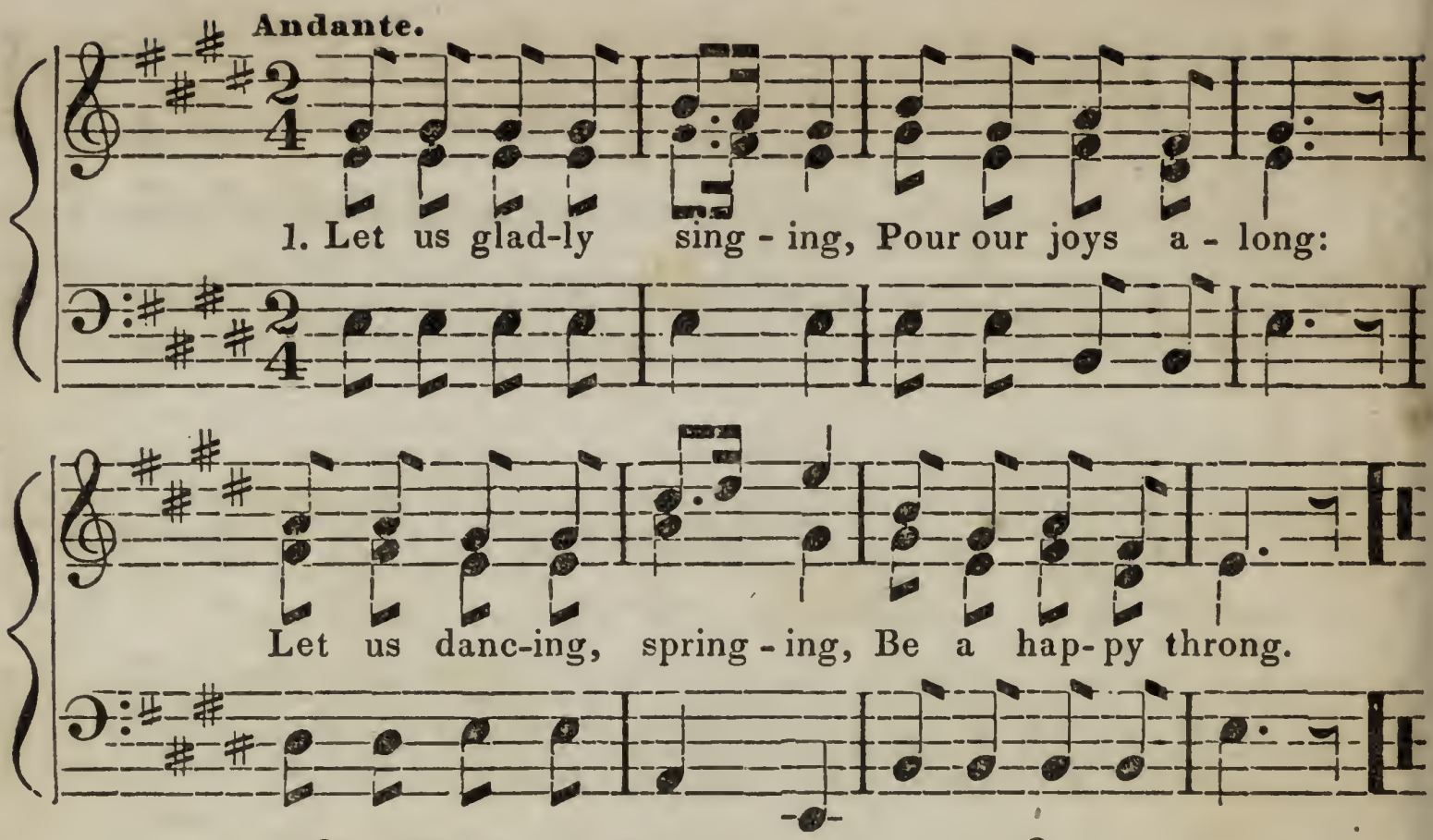
maid, And William, and Ma-ry, and Rob-ert, and El-len, And Richard the call o -

- beyed, the call o - - - beyed, ... the call o - - - beyed, ... They
They

sought the bower, the rosy bower, And sat in the plea - sant shade, They
sung a song, a cheerful song, And sat in the plea - sant shade, They

ad lib. *a tempo.*

sought the bow'r, the ro - sy bower, And sat in the plea - sant shade.
sung a song, a cheer-ful song, And sat in the plea - sant shade.



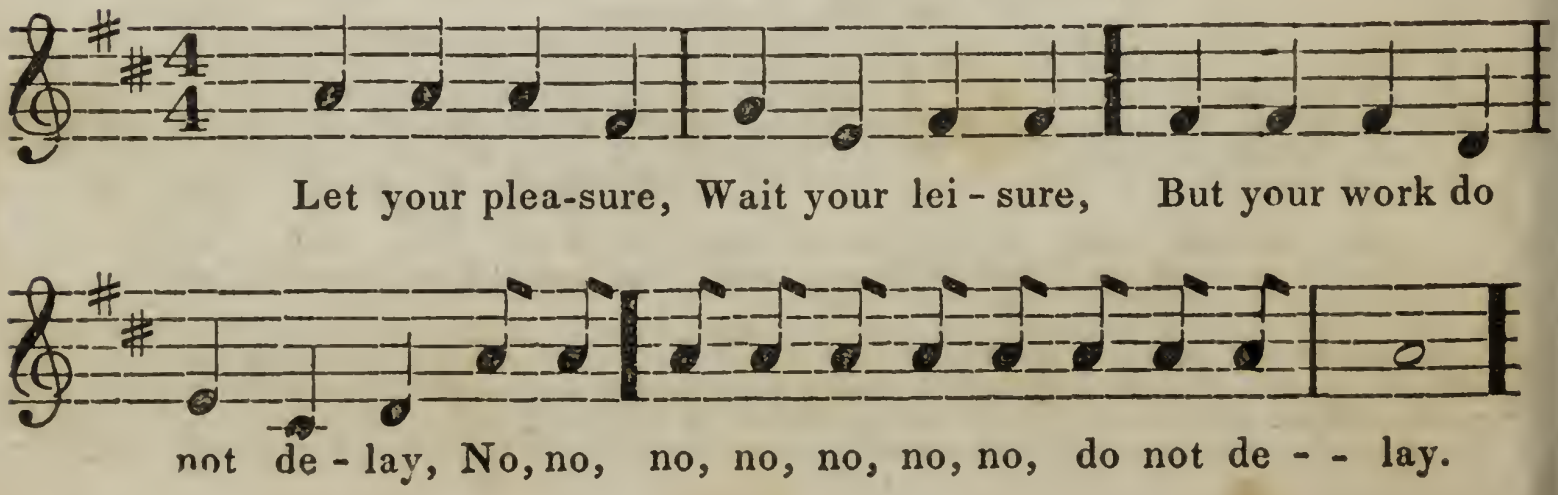
2

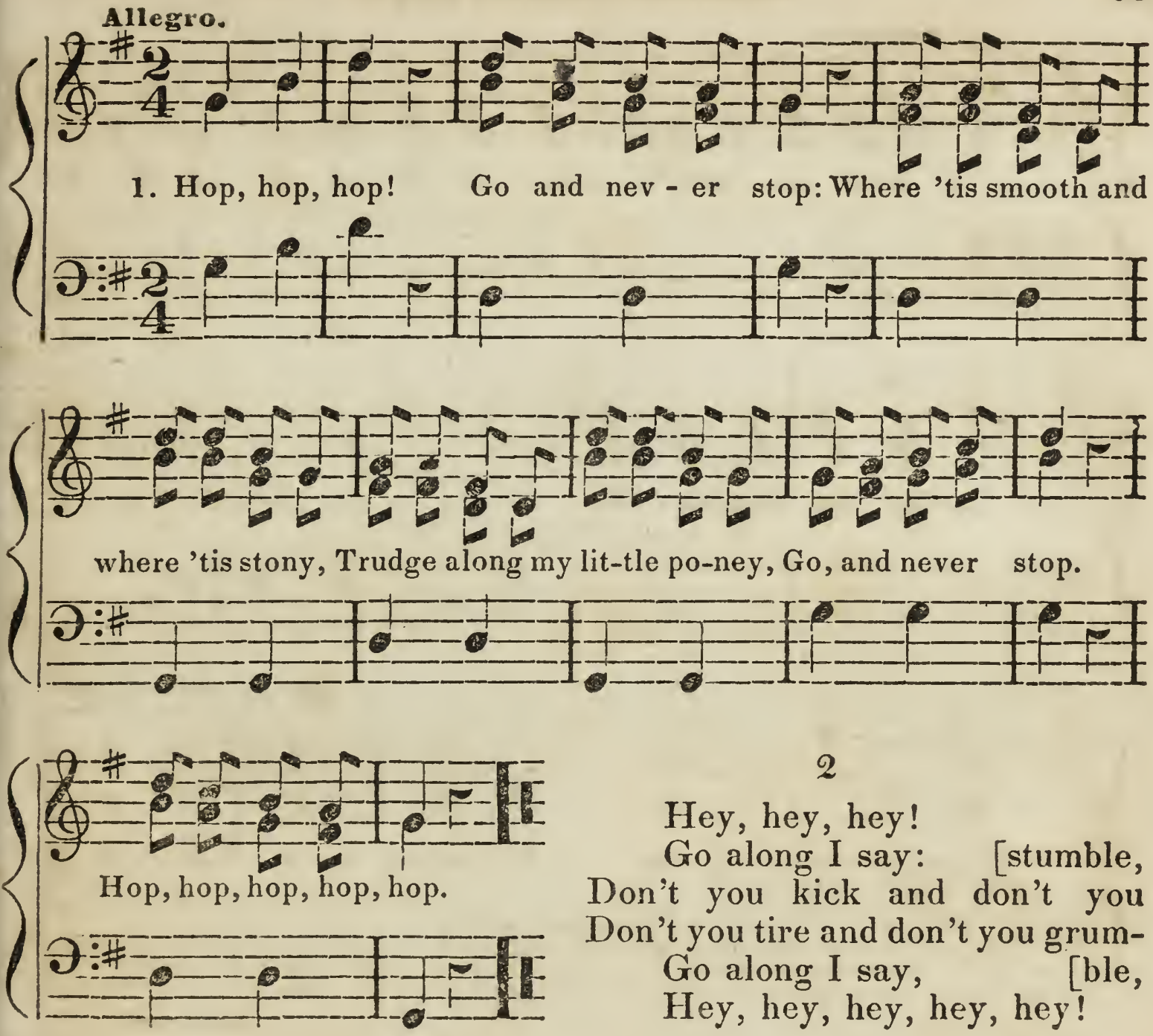
Music! 'tis a treasure,
Rich as Eden's bloom;
Fill'd with all that's pleasure,
Free from all that's gloom.

3

Let us all be cheerly,
Let us all rejoice;
Love our studies dearly,
Making them our choice.

ROUND FOR THREE VOICES.





2

Hey, hey, hey!
Go along I say: [stumble,
Don't you kick and don't you
Don't you tire and don't you grum-
Go along I say, [ble,
Hey, hey, hey, hey, hey!

3

Jump, jump, jump!
Don't you hit that stump!
Never will I cease to ride you,
'Till I farther yet have tried you:
Shun, I say, that stump!
Jump, jump, jump, jump, jump.

CHANGE. *(Parting at School.)* HIMMEL.

Andante.

1. We can - not re - main so for - - ev - - - er, Here

un- der the changea - ble Moon; . . . . The flow - ers that

bloom sweetly round us, Are des-tined to with - er full

soon; . . . . Are destined to with- er full soon. . . . . .

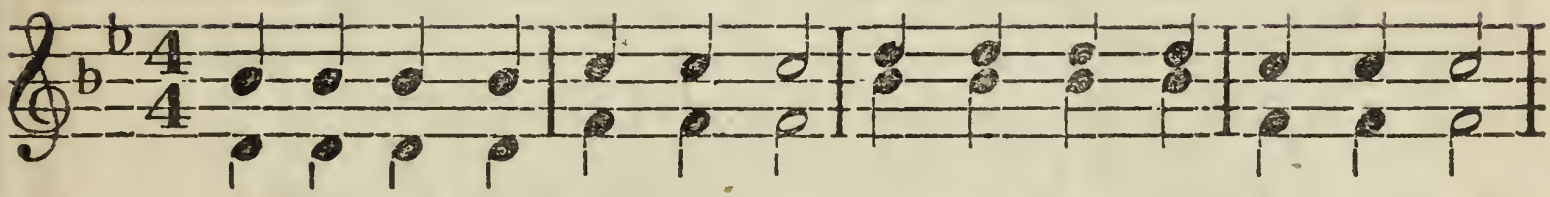
2

Then since we must surely be parted,
We'll cleave to what's purest and best;
For this will forever unite us,
Though far in the east or the west.

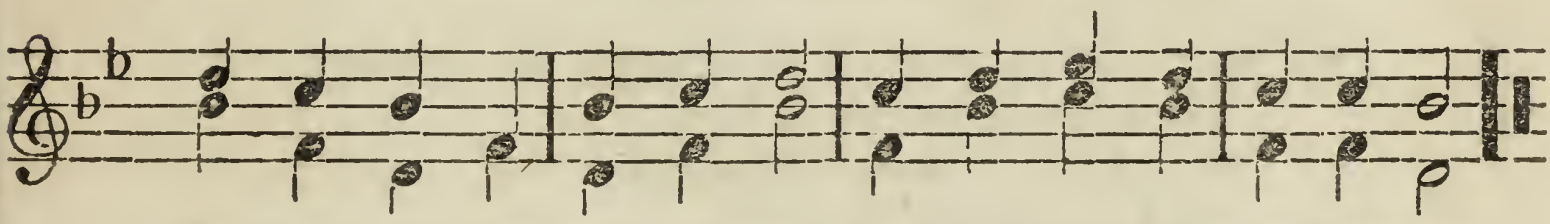
3

And when we are far from each other,
Our hearts, they shall ever be near!
The blessing that lights on a brother,
To all, yes, to all shall be dear.

SENTENCE.

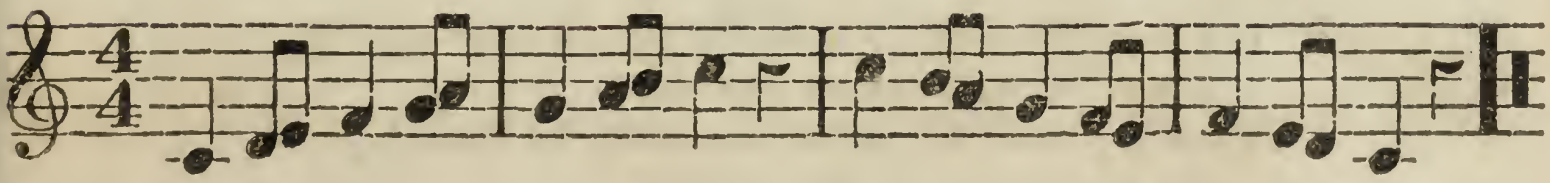


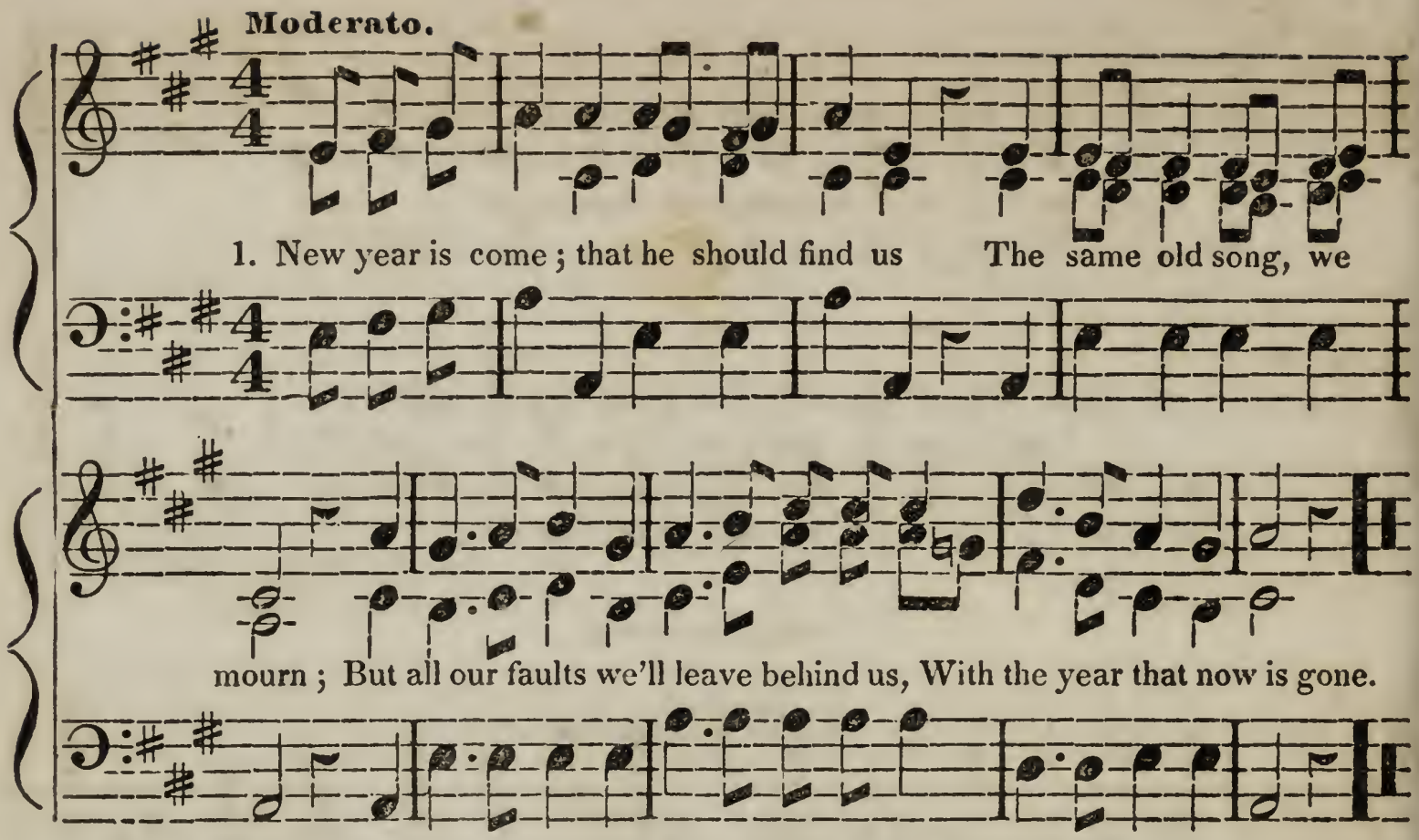
Be to oth-ers kind and true, As you'd have them be to you;



Nev-er do nor say to men, That which you'd not take again.

LESSON XIV.





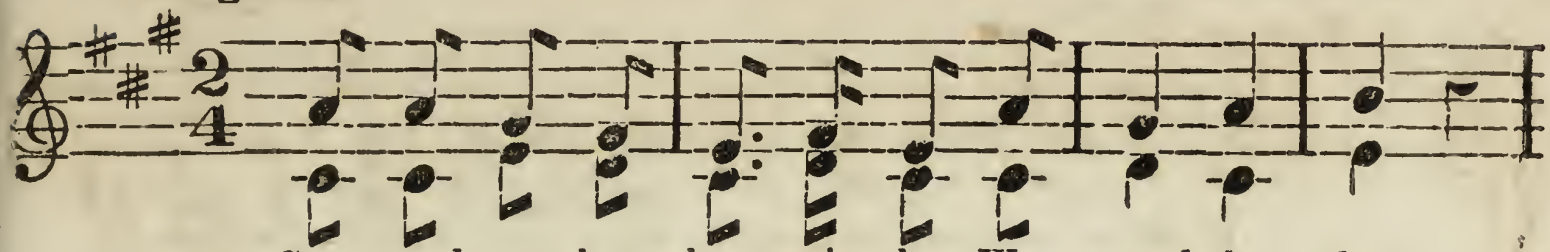
2. The stern old year! I'm glad he's parted!
   And yet I loved him well;
   He brought the best, while we weak hearted,
   Read wrongly what befel.

3. He loved us, though he brought us sorrow;
   He always taught in love;
   We left the lesson 'till the morrow,
   And so did not improve.

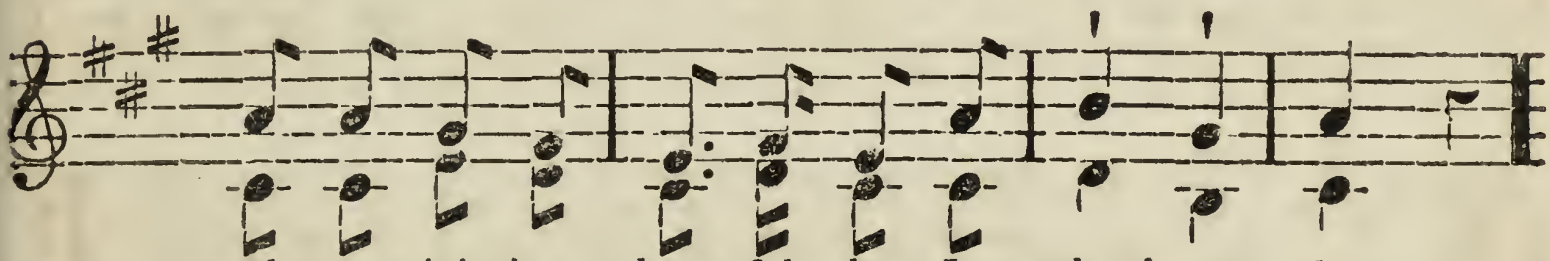
4. Now *Thou* art come, with smiles so pleasant;
   But say, canst thou do this:—
   Bring back our earliest new year's present,
   The days of childhood's bliss.

5. Who sends thee doubtless sends thee giving
   As good as we can crave;
   Young year! we hope we may be living,
   To bear thee to thy grave.

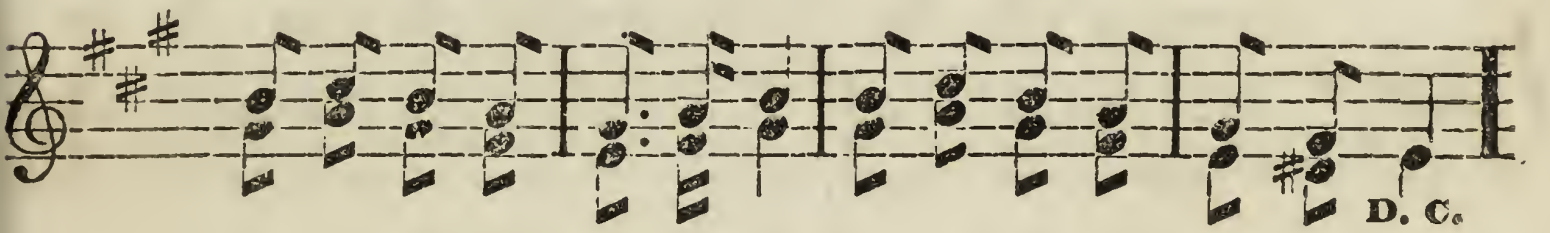
Allegretto.



1. Come and see how hap - pi - ly We spend the day,
2. We im-prove the pre -sent hour, For swift it flies;



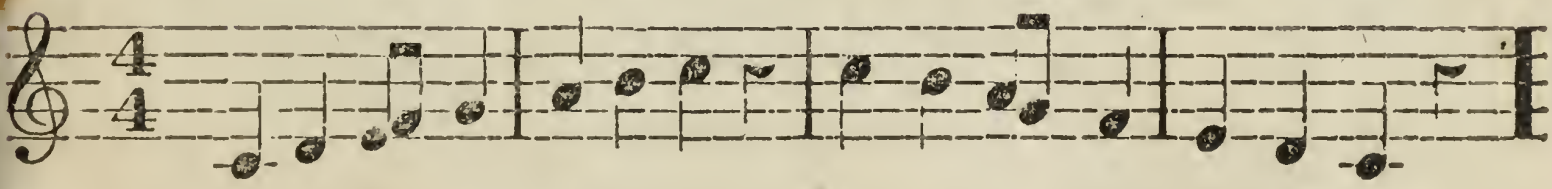
Al - ways join-ing cheer- ful - ly In school or play;
Youth is but a pass-ing flower, Which blooms and dies;

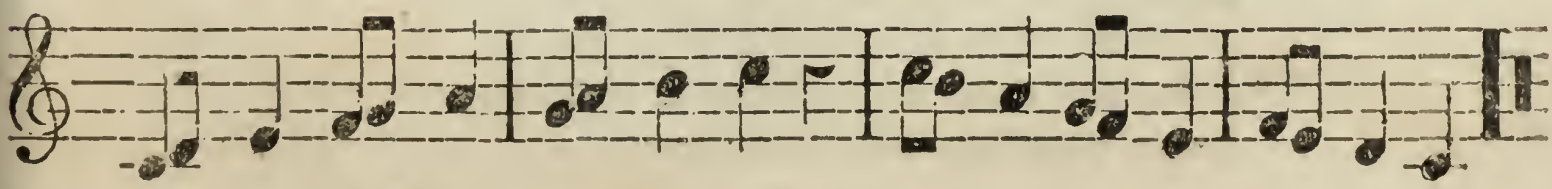


In our books and sports combined, Many are the joys we find.
But with stu-dy and with song, Time with us still glides a - long.

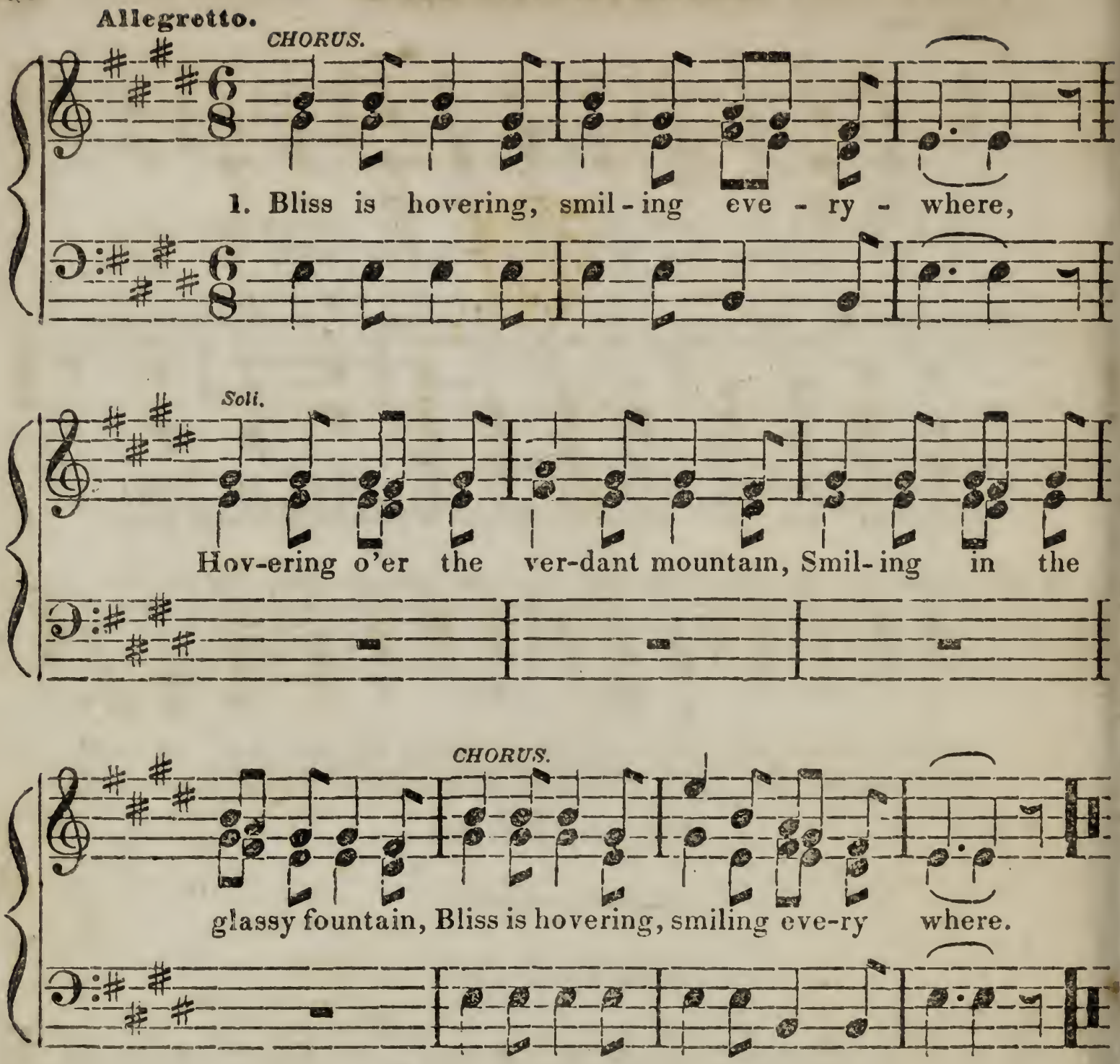
Come and see, &c.

LESSON XV.





BLISS IS HOVERING.



2

Innocence unseen is ever near;
In the tall tree-top it lingers,
In the nest of feathered singers;
Innocence unseen is ever near.

3

Pleasure echoes, echoes far and near;
From the green bank deck'd with flowers,
Sunny hills and pleasant bowers,
Pleasure echoes, echoes far and near.

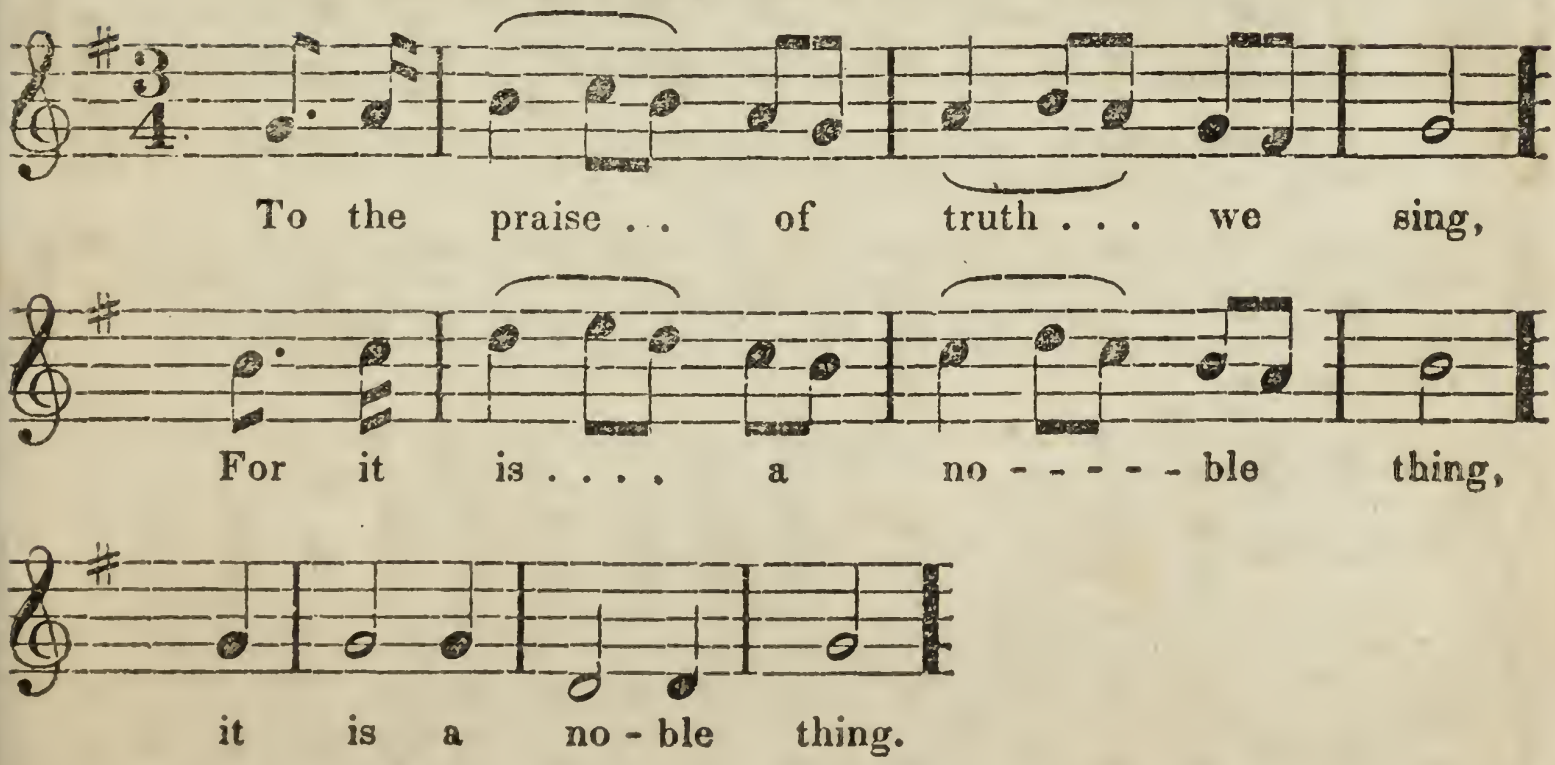
4

Up, and weave us now a flowery crown;
See the blossoms all unfolding,
Each its beauteous station holding;
Up, and weave us now a flowery crown.

5

Go ye forth and join the May-day throng;
Sings the cuckoo by the river,
In the breeze the young leaves quiver;
Go ye forth and join the May-day throng.

ROUND FOR THREE VOICES.



Allegro. Original key E ♭ for men's voices.

f *p* *f* *p*

1. The grove, the grove, the grove, the grove, The
2. The world, the world, the world, the world, The

f *p* *f* *p*

fresh and love- ly grove, The grove, the grove, where e - choes sound, where
great and spacious world, The world, the world, is our a - bode, is

f *p*

e - choes sound, The grove where e - choes sound, The
our a - bode, The world is our a - bode, The

f *p*

grove where echoes sound. We hark to the note of the morn ing horn, We
world is our a - bode. We wan-der a - way through the fields so fair, We

p

hark to the note of the morning horn, Where flowerets and roses the grove adorn, Where
wander away through the fields so fair, Our cho-rus is mer-ri - ly sounding there, Our

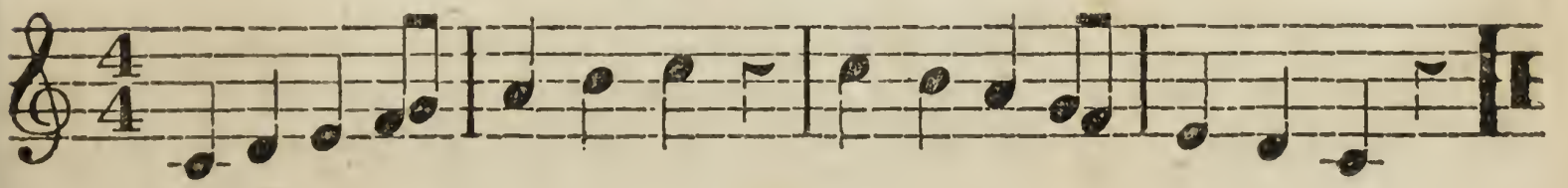
f

flowerets and roses the grove adorn, The grove, the grove, the grove the grove, The
cho-rus is mer-rily sounding there, The world, the world, the world, the world, The

p

grove where e - choes sound, The grove where e - choes sound.
world is our a - bode, The world is our a - - bode.

LESSON XVI.



1. { I've come a-cross the sea, I've braved eve-ry danger, / For a bro-ther dear to me! From Swiss land a ranger. } Then

pi - ty, as-sist, and pro-tect a poor stranger, And buy a lit - tle

toy of poor Rose of Lu-cerne, a lit - tle toy, a lit - tle

toy, Then buy a lit - tle toy of poor Rose of Lu-cerne.

2

Come round me, ladies fair,
  I've ribbands and laces,
I've trinkets, rich and rare,
  To add to the graces,
Of waist, neck, or arm,
  Or your sweet pretty faces.
    Then buy, &c.

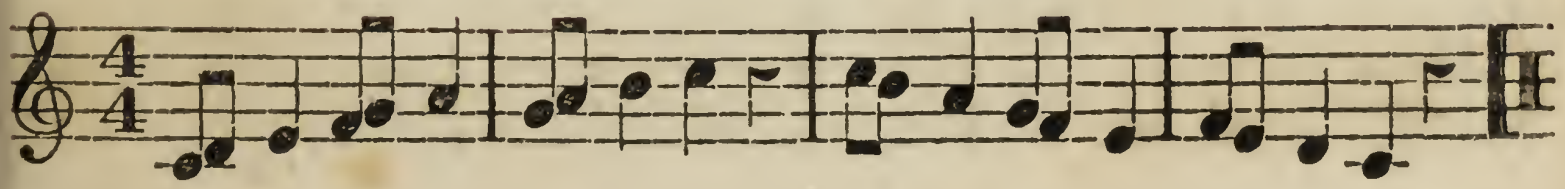
3

I've paint, and I've perfume,
  For those who may choose them;
Young ladies, I presume
  You all will refuse them;
The bloom on your cheek
  Shows that you never use them.
    Yet buy a little toy, &c.

4

I've a cross to make you smart,
  On your breast you may bear it,
Just o'er your little heart,
  I advise you to wear it,
And I hope that no other
  Cross e'er will come near it.
So buy a little toy of poor Rose of Lucerne.
  Yes, yes, I do, :||
    So buy, &c.

LESSON XVII.



Allegretto.

IN THE COTTAGE.

1. In the cot - tage where we dwell, We have led a peace - - ful life;
Ours are joys which none can tell, Who en - gage in anx - - ious strife;

Though but low - ly be our state,

Yet con - tent - ed with our lot, We en - vy not the proud and great, Hap - py in our hum - - ble cot.

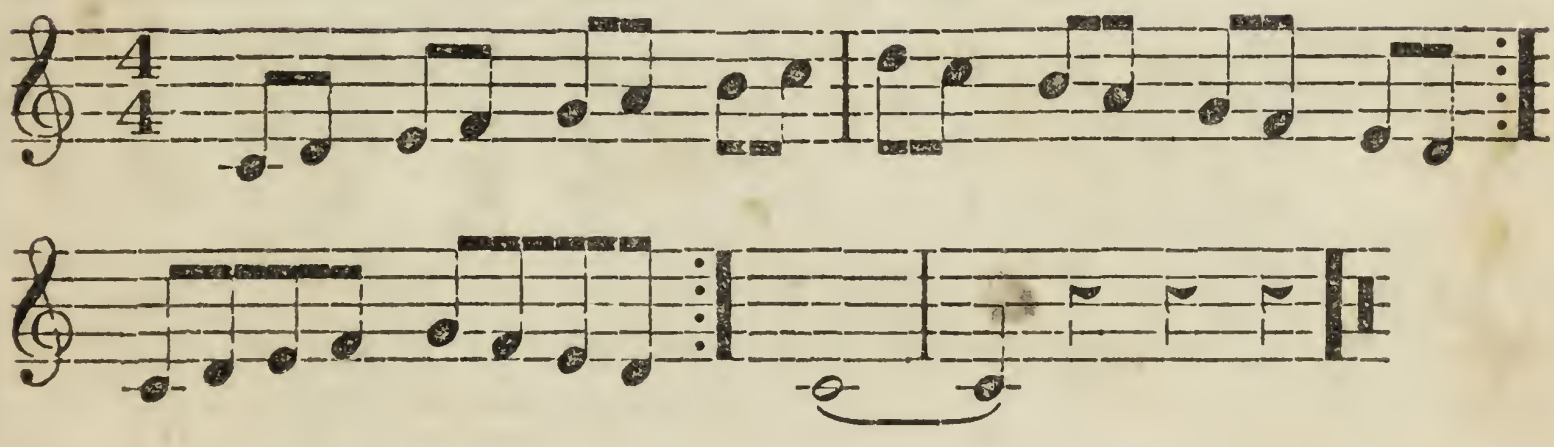
2

Blest with life, and blest with health,
  We desire no splendid home;
Nor, to be the slaves of wealth,
  Do we ever wish to roam.
Though but lowly be our state, &c.

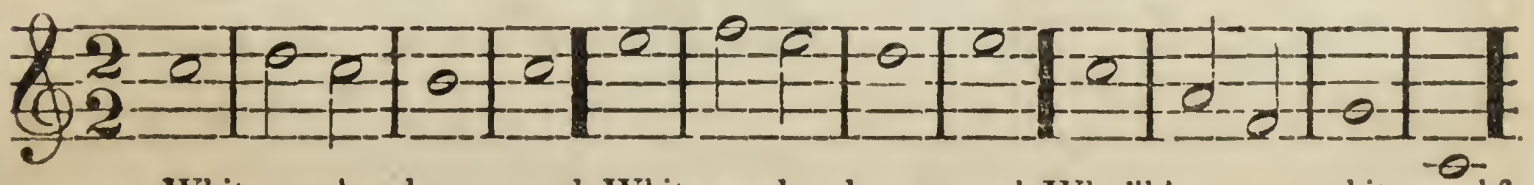
3

All the sweets of wealth will pall:—
  Honest hearts and liberty,
In our cot are with them all—
  Home is home where'er it be.
Though but lowly be our state, &c.

LESSON XVIII.



ROUND FOR THREE VOICES.



White sand and gray sand, White sand and gray sand, Who'll buy my white sand?

TO OUR MOTHER.

WORDS BY PFEIFFER—MUSIC BY NÄGELI.

p

1. Mo - ther! Mo - ther. Soft is morn - ing dew,

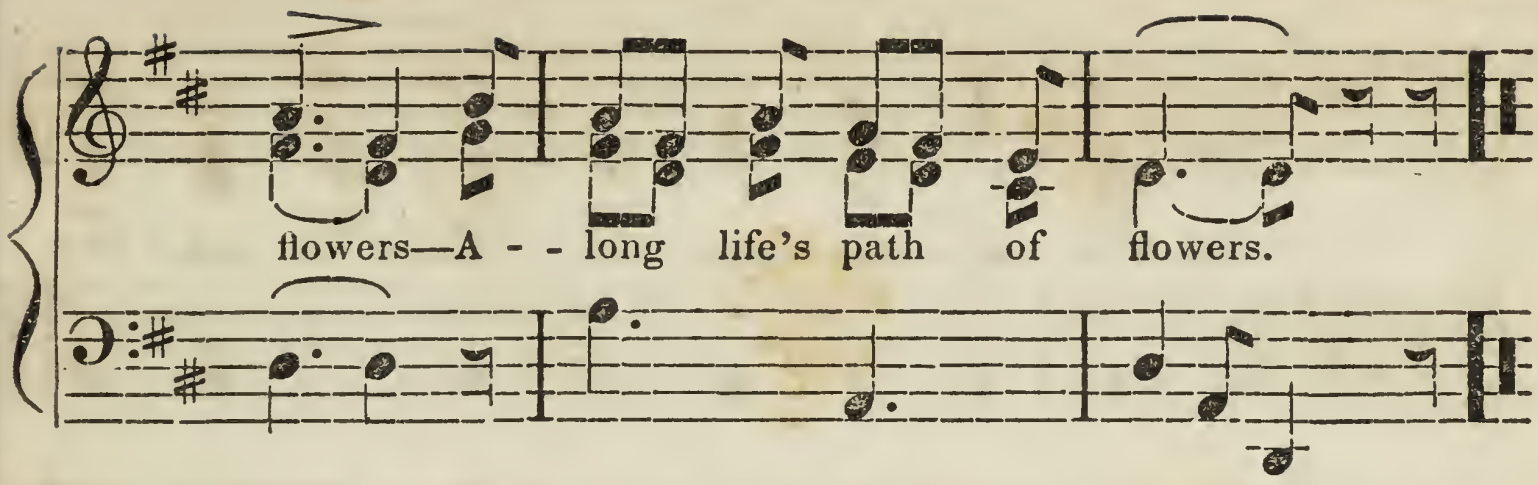
m

Soft the cloud of sil - - ver hue; But soft - er is the

Moth-er's hand, That still hath hold of ours, And

dim

leads us with a smile so bland, A-long life's path of



2. Mother! Mother! deep the heart is stirred,
When the winds thro' woods are heard;
But deeper stirs the Mother's tone,
The tender voice we love,
That sings to us of spring-time flown,
Of hope and heaven above.

3. Mother! Mother! beautiful is spring,
Sunshine gilds the blossoming;
But far more beautiful her smile,
That lights our eyes with hope,
That bids our budding joys the while,
With livelier courage ope.

4. Mother! Mother! sweet the taste of flowers,
To the bee that sips for hours;
But sweeter far the rapturous bliss,—
It thrills thro' every chord,
When comes to us a mother's kiss,
Our most desired reward.

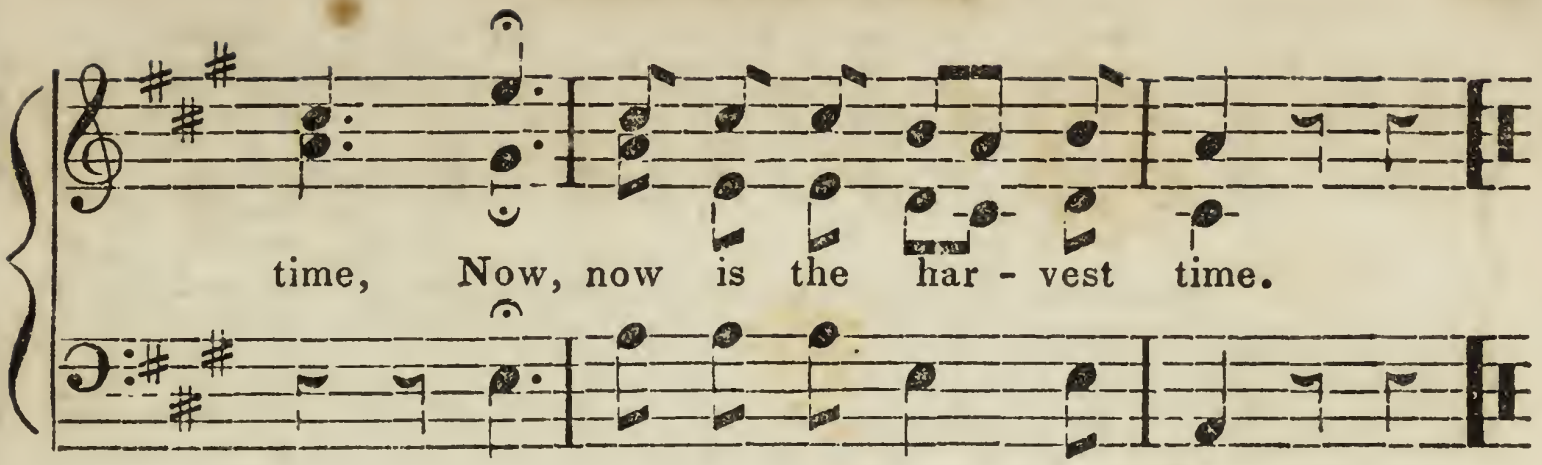
5. Mother! Mother! prizes more than one,
Greet us when our duty's done;
But all of them are nought beside
The pleasure pure and sweet,
To be a mother's fondest pride,
And make her joy complete.

1. The sic - kle's edge is sharp - - ened, The

reap-ing men are come, So gay and frol - ic -

- - - some: The morn-ing birds are wak - ing, The

yel- low ears are shak - ing, For now is the har- vest



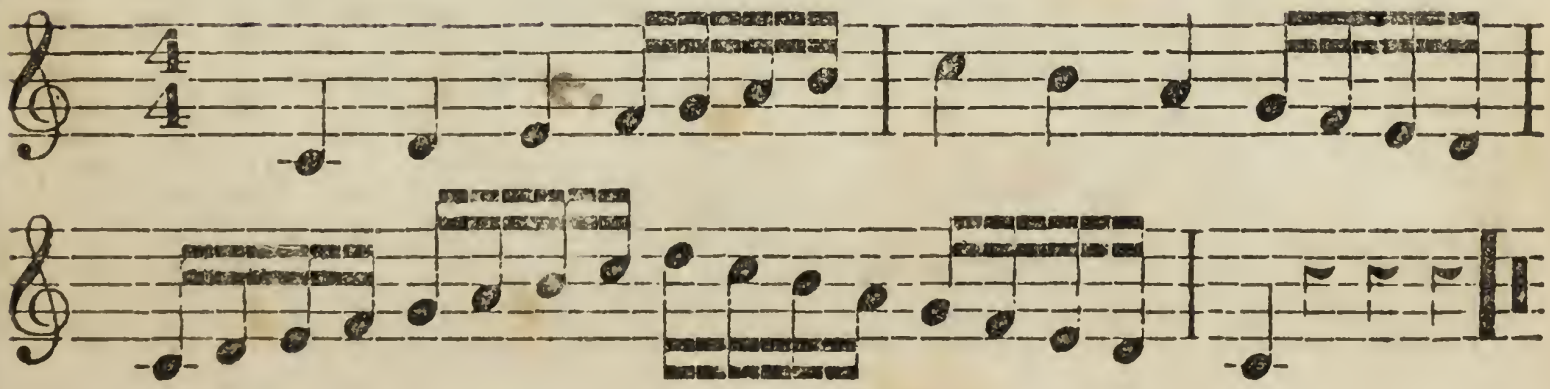
2

Up, while the morning breezes,
So fresh around us blow;
To the fields away we'll go;
The lark is homeward springing,
Our merry songs are ringing.
For now is the, &c.

3

We'll work 'till evening's glimmer,
Shall on the steeple play;
And then the moonlight ray,
Our homeward path shall lighten,
And round our garners brighten.
For now is the, &c.

LESSON XIX.



FIRST DAY OF MAY.

C. M. VON WEBER.

Allegro.

How sweet is the pleasure on May's love-ly morn - ing, To
With gar -lands of flow-ers our tem - ples a - - dorn - ing, And

rove o'er the meadows all blithesome and free! } There's pleasure in
danc-ing, and sing-ing with high mer-ry glee. }

freedom, what -ev - er the sea-son, That makes eve-ry ob - ject look

love-ly and fair; Then sure-ly for plea-sure we have a good

rea-son, For free-dom has blest us and freed us from care. La

La

Bis Bis Bis

la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

Bis Bis. Bis.

la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

1 2

la la la la la la la. [*For other verses see next page*]

[8] la la la la la la la.

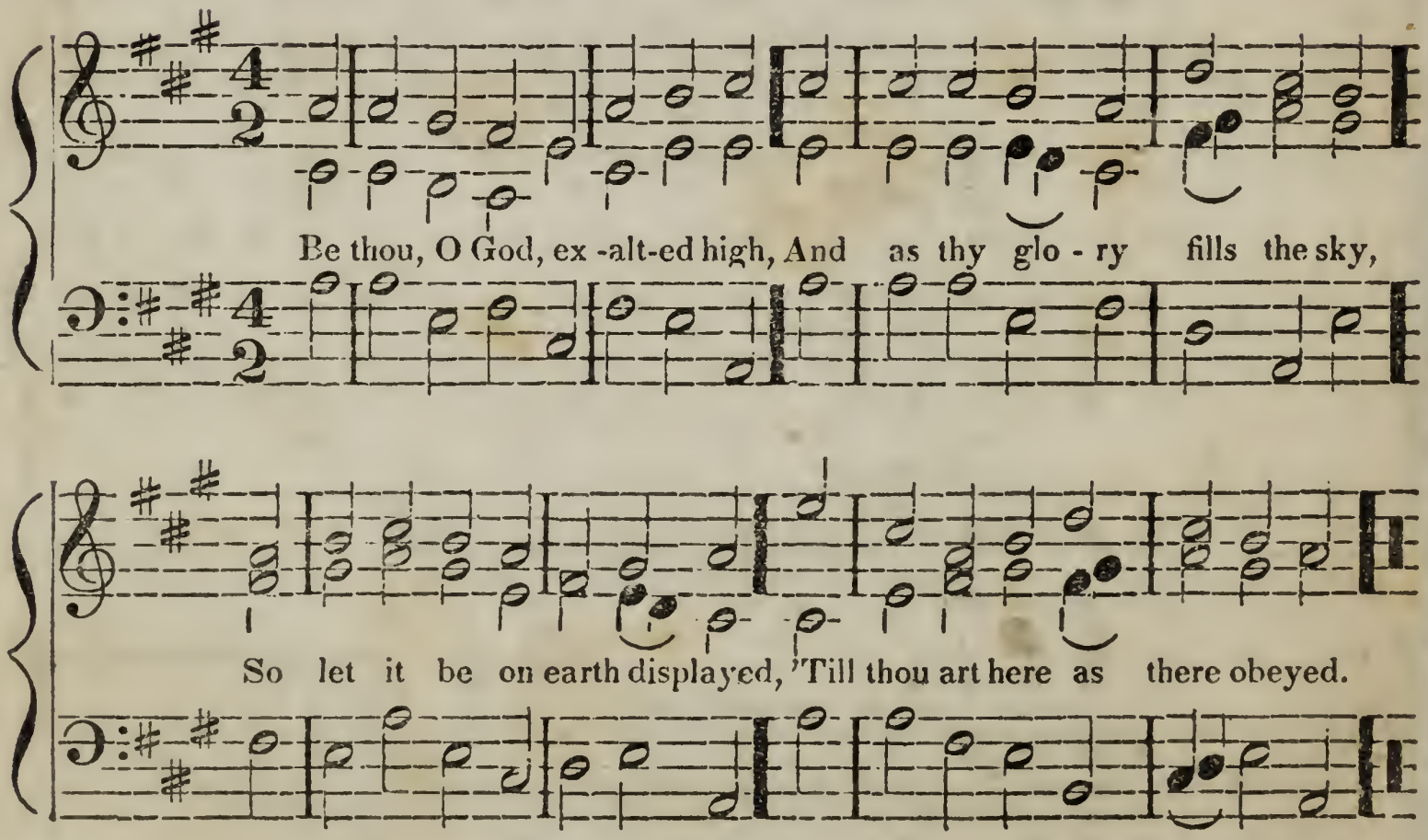
2

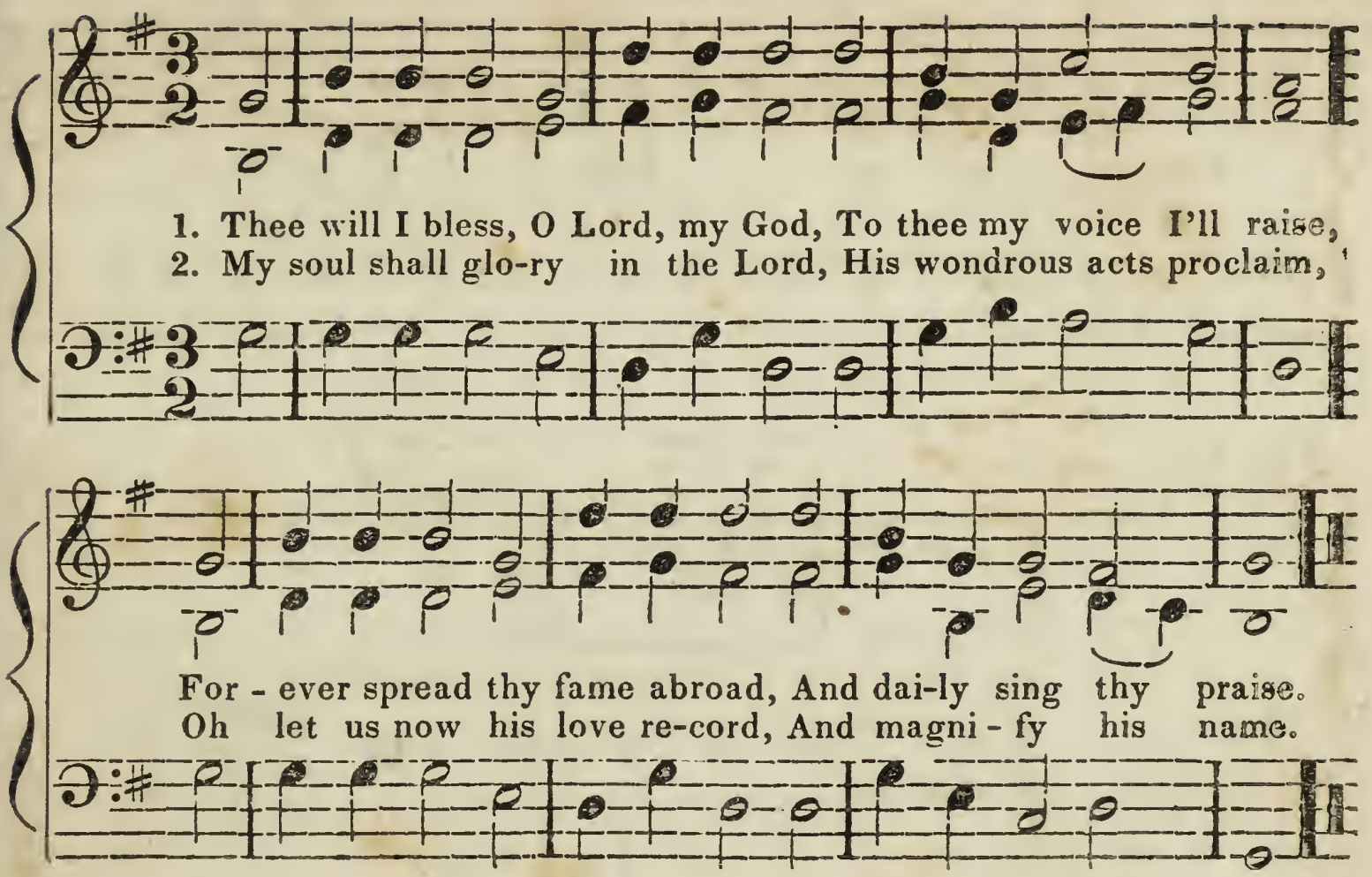
O let us this May-day dispel all our sadness,
And give to the winds every sorrowing cloud;
Let's fill up our pleasure, and pour forth our gladness,
In songs that shall echo them loud and more loud.
There's pleasure in freedom, &c.

3

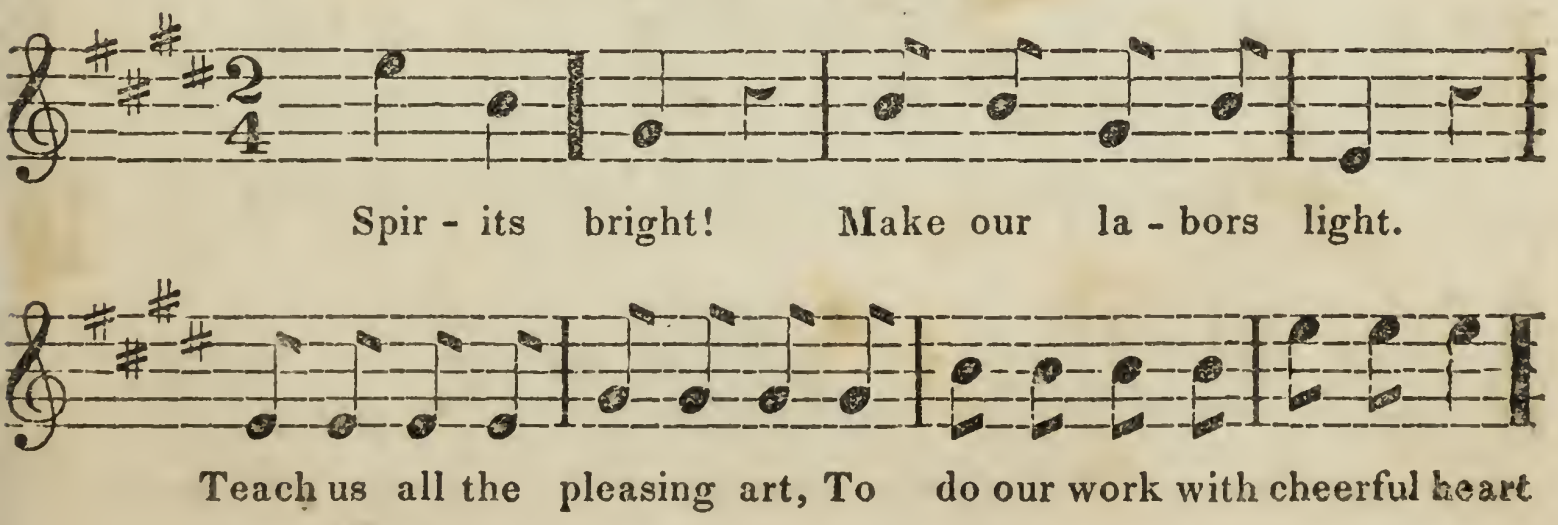
All nature in beauty and splendor is shining,
The hill and the valley are lovely and bright;
From earliest morning to evening's declining,
There's naught that appears, but it gives us delight.
There's pleasure in freedom, &c.

OLD HUNDRED.





ROUND FOR TWO, THREE, FOUR, FIVE, SIX, SEVEN OR EIGHT VOICES.



SICILY. 8s & 7s.

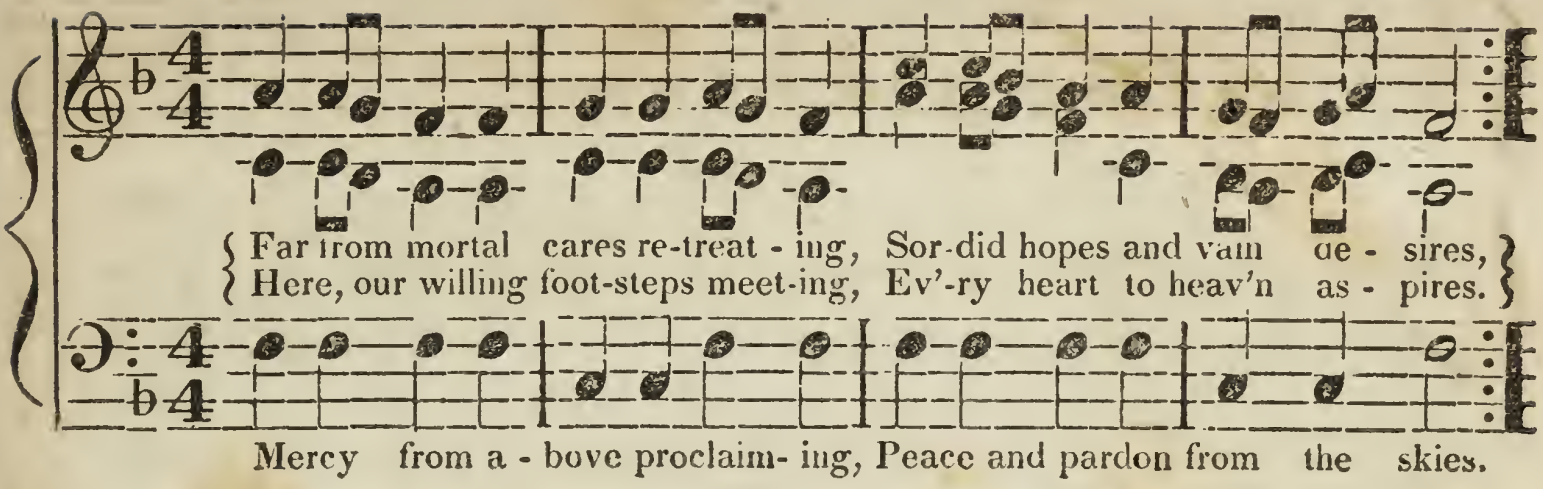
1. Lord, dis-miss us with thy bless-ing; Fill our hearts with joy and peace;

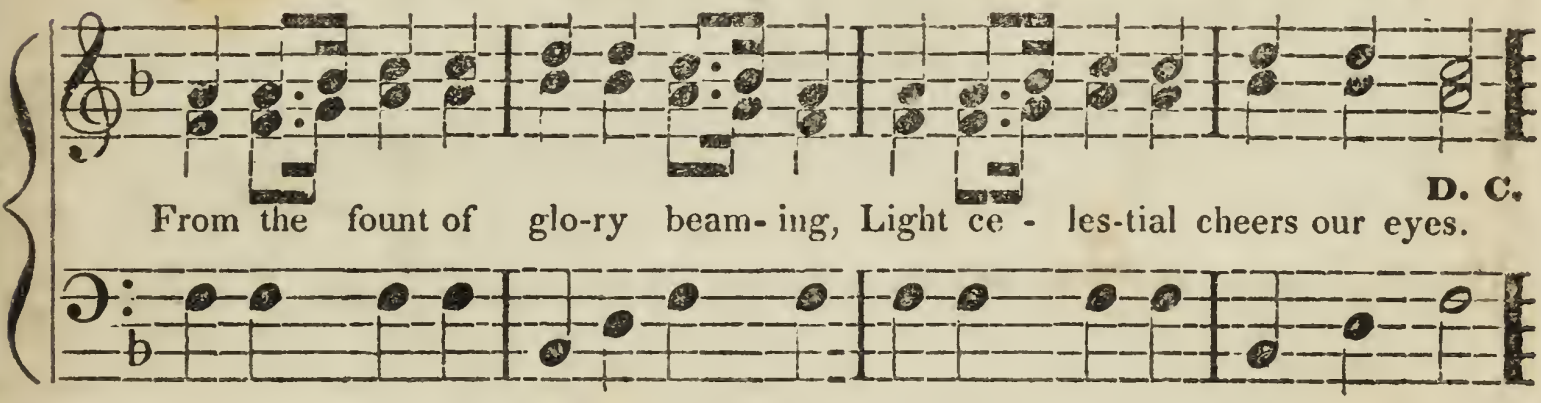
Let us, each thy love pos-sess-ing, Tri-umph in re-deem-ing grace:
Oh! re-fresh us, Oh! re-fresh us, Trav'ling thro' this wil-der-ness.

ROUND FOR FOUR VOICES.

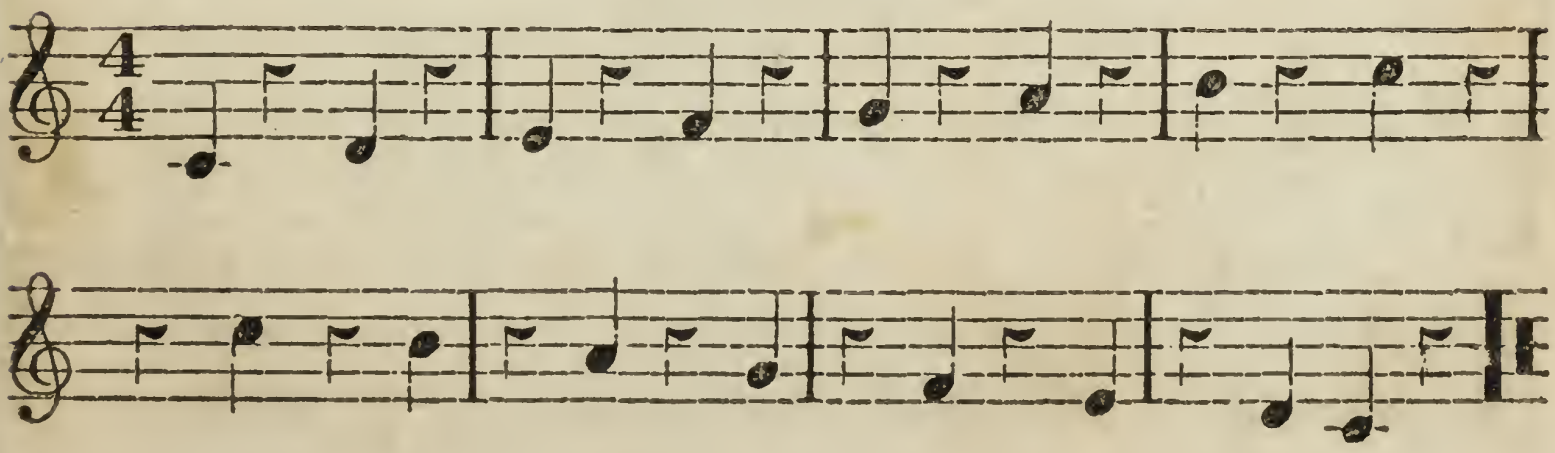
Be-fore you make a prom-ise, Con-sid-er well its im-

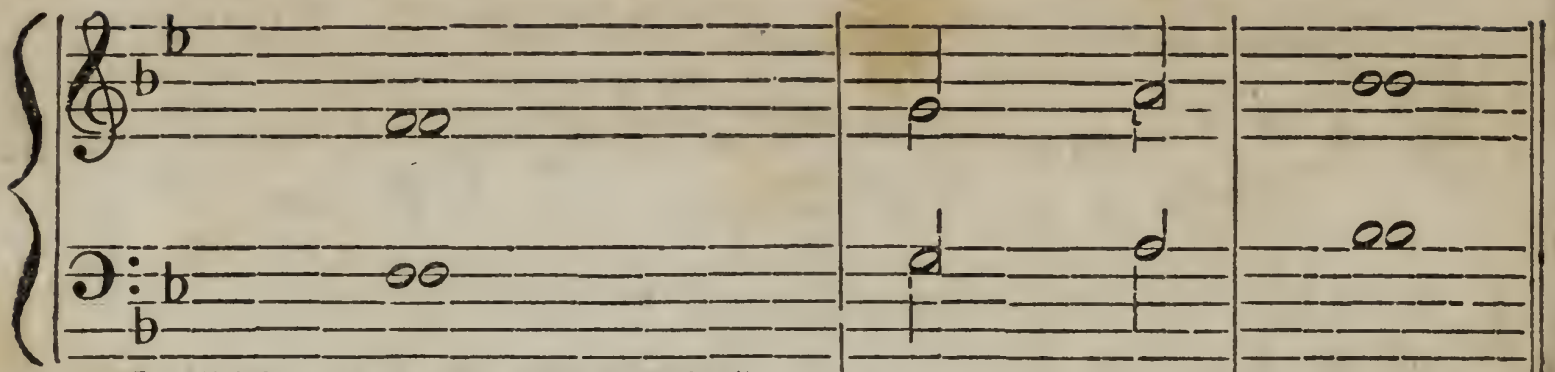
-por-tance; And when made en-grave it up-on your heart.


Far from mortal cares re-treat - ing, Sor-did hopes and vain de - sires,
Here, our willing foot-steps meet-ing, Ev'-ry heart to heav'n as - pires.
Mercy from a - bove proclaim- ing, Peace and pardon from the skies.


D. C.
From the fount of glo-ry beam- ing, Light ce - les-tial cheers our eyes.

LESSON XX.



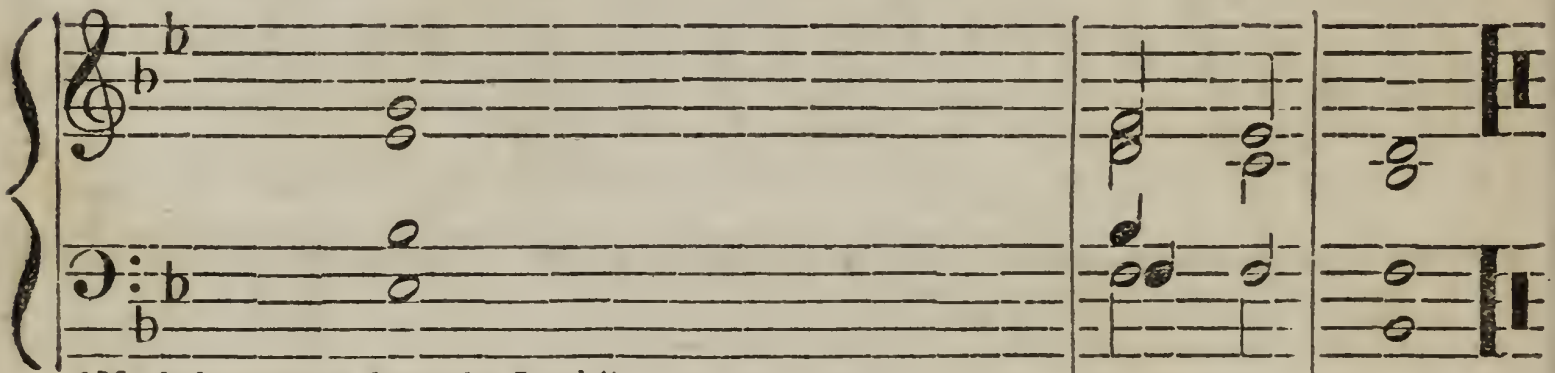


1. I will lift up mine eyes unto the hills,"
From whence - - - - - - - cometh my help.

3. He will not suffer thy foot to be moved;"
He that keepeth thee - - - - - will not slumber.

5. The Lord is thy keeper;" - - - - -
The Lord is thy shade upon thy - - right - - - hand.

7. The Lord shall preserve thee from all evil,"
He shall pre - - - - - - - serve thy soul.



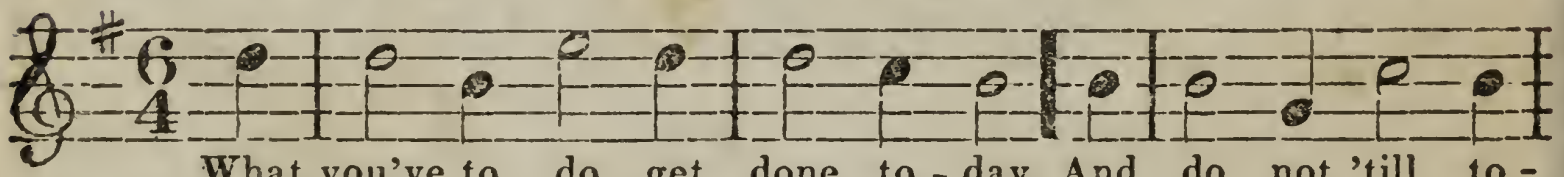
2. My help cometh from the Lord," - - - - - -
Which made - - - - - - - - - - - heaven and earth.

4. Behold, he that keepeth Israel," - - - - - -
Shall not - - - - - - - - - - - slumber nor sleep.

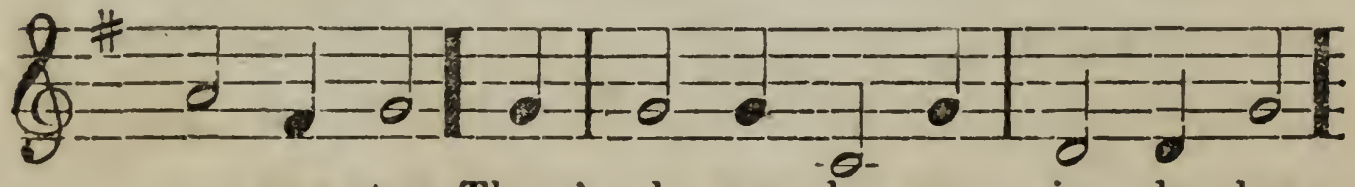
6. The sun shall not smite thee by day," - - - - -
Nor the - - - - - - - - - - - - { moon by night.

8. The Lord shall preserve thy going out," and thy coming in," { P.
From this time forth, and even for evermore," - - A - - - - men.

ROUND FOR THREE VOICES.



What you've to do get done to - day, And do not 'till to -



- - mor-row stay, There's al - ways dan-ger in de - lay.

QUESTIONS ON THE ELEMENTS OF MUSIC.

I. GENERAL DIVISION OF THE SUBJECT.

1. How many distinctions exist in the nature of musical sounds?
2. What is the first? Second? Third?
3. How many departments are there in the elementary principles of music?
4. What is the first department called? Second? Third?
5. What is that distinction in the nature of musical sounds, on which rhythm is founded? Melody? Dynamics? [Power?
6. What is that department called, that relates to the length of sounds? Pitch?
7. In how many ways do musical sounds differ?
8. How many essential properties have musical sounds? What are they?
9. What is the subject of rhythm? Melody? Dynamics?
10. If sounds differ from one another only as it respects their length, is the difference Rhythmical, Melodic, or Dynamic?
11. If sounds differ with respect to their pitch, is the difference Rhythmical, Melodic, or Dynamic.
12. If sounds differ with respect to their power, is it a Rhythmical, Melodic, or Dynamic difference?

II. RHYTHM.—DIVISIONS OF TIME, &c.

1. How is the length of sounds regulated, (or governed) in music?
2. What are the portions of time called into which music is divided?
3. What portions of time are smaller than measures?
4. How many kinds of measure are there?
5. How many parts has double measure? Triple? Quadruple? Sextuple?
6. On which part of the measure is double time accented? Triple? Quadruple? Sextuple?
7. What is the character called which is used for separating the measures?
8. What distinguishes one kind of time from another?
9. In beating time, how many motions has double time? Triple? Quadruple? Sextuple?
10. What is the use of beating time?

III. RHYTHM.—OF NOTES.

1. What are those characters called, which represent the length of sounds?
2. Are notes rhythmical, melodic, or dynamic characters? Why?

3. How many kinds of notes are there in common use?
4. What is the longest note called? The next, &c.
5. How much does a dot add to the length of a note?
6. What do notes represent? What are notes for?

IV. RHYTHM.—VARIETIES OF MEASURE.

1. How many kinds of time are there?
2. How many varieties in each kind of time?
3. How are the different varieties of time obtained?
4. By which figure is the kind of time designated?
5. By which figure is the variety of time designated?
6. What is the upper figure (numerator) for?
7. What is the lower figure (denominator) for?
8. Do the different varieties of time differ to the ear, or to the eye only?
9. What does the numerator express (or number)?
10. What does the denominator express (or denominate)?
11. Suppose the figures to be $\frac{4}{4}$, what two notes will fill a measure? What one note? What four? &c.

NOTE.—Similar questions may also be asked in reference to the different kinds and varieties of time.

V. MELODY.—THE SCALE.

1. What is the second distinction in musical sounds?
2. What is the department called, arising out of this distinction?
3. Of what does melody treat?
4. What is that series of sounds called, which lies at the foundation of melody?
5. How many sounds are there in the scale?
6. How do we designate, or speak of the sounds of the scale? Numerals.
7. What is the first sound of the scale called? One. What the second? Two, &c.
8. What is the difference of pitch between two sounds called?
9. How many intervals are there in the scale?
10. How many kinds of intervals are there in the scale?
11. What are the larger intervals called? Smaller?
12. How many tones are there in the scale? 13. How many semitones?
14. What is the interval from one to two? Two to three? Three to four? &c.

VI. MELODY.—STAFF, LETTERS, SYLLABLES, CLEFS.

1. What is that character called, which represents the pitch of sounds?
2. Is the staff a rhythmical, melodic, or dynamic character? Why?

3. How many lines are there in the staff? 4. How many spaces?
5. What is each line and space of the staff called?
6. How many degrees does the staff contain?
7. (Pointing to the staff,) Which line is this? Space? &c.
8. (Pointing to the staff,) Which degree of the staff is this? &c.
9. What is the space above the staff called? Space below?
10. If lines are added below the staff, what are they called?
11. If added above the staff, what are they called?
12. Where upon the staff is one usually written? *Ans.* Added line below.—Where two? Three? &c.
13. What letter is one? two? three? &c.
14. What syllable is one? two? three? &c.
15. On what other degree of the staff, besides the added line below, is one often written? *Ans.* Second space.
16. How can we tell whether one be written on the added line below, or on the second space?
17. How many clefs are there?
18. What are they called? *Ans.* G clef (treble) and F clef (base).
19. What does the G clef signify? *Ans.* G second line.
20. What does the F clef signify? *Ans.* F fourth line.
21. If the G clef is used, where must one be written?
22. If the F clef is used, where must one be written?
23. What letter is one? What syllable is one? What numeral is D? What numeral is Re? What syllable is D? What numeral is Sol? What letter is 5? What syllable is 5? &c. &c. &c.

VII. RHYTHM.—RHYTHMICAL CLASSIFICATION, OR FORMS OF MEASURE.

1. When in $\frac{4}{4}$ time there are four quarters in a measure, what is the form (or relation) of the measure called? *Ans.* Primitive.
2. Why is it called the primitive form of the measure? *Ans.* Because it is the most simple, easy and natural; or, that which the figures express.
3. What are all other forms of the measure called?
4. How are derived forms obtained from the primitive?
5. How many derivatives are there in the first class? Second? Third?
6. What is peculiar to the derivatives of the first class? Second?
7. What is peculiar to the first derivative of the third class?
8. Why is the second derivative in the third class called irregular?
9. How can derived forms be reduced to primitive?
10. When a note commences on an unaccented part of a measure, and is continued on an accented part of the measure, what is it called? *Ans.* Syncopated note.

11. In which class are syncopated notes found?

NOTE.—It is thought unnecessary to repeat the questions for different kinds, or varieties of measure, as $\frac{3}{4}$. $\frac{3}{2}$, $\frac{4}{2}$, $\frac{4}{8}$, &c. If the principle be understood, it can easily be applied to these and other varieties of measure.

VIII. RHYTHM.—RESTS.

1. When a measure or part of a measure is passed over in silence, what is it called?
2. What are those characters called, which indicate silence?
3. Are rests rhythmical, melodic, or dynamic characters? Why?
4. How many kinds of rests are there?

NOTE.—Exercise at present, only on whole, half, and quarter rests.

IX. DYNAMICS.—DYNAMIC DEGREES.

1. What is the third distinction in musical sounds?
2. What is the department called, which arises out of this distinction?
3. What is the subject of dynamics?
4. When a sound is neither loud nor soft, what is it called? How marked?
5. When a sound is soft, what is it called? How marked?
6. When a sound is loud, what is it called? How marked?
7. If a sound is very soft, what is it called? How marked?
8. If a sound is very loud, what is it called? How marked?
9. What does Piano, or P signify? 10. What does Forte, or F signify?
11. What does Mezzo, or M signify? 12. What does Pianissimo or PP signify?
13. What does Fortissimo, or FF signify?

X. MELODY.—SKIPS.

1. In the use of one and three, how many changes may be produced?
2. What are they? *Ans.* 1 3, and 3 1. Sing them.
3. How many changes may be produced with 1, 3 and 5, provided we commence with 1.
4. What are they? *Ans.* 1 3 5, and 1 5 3. Sing them.
5. How many changes may be produced, beginning with 3?
6. What are they? *Ans.* 3 1 5, and 3 5 1. Sing them.
7. How many changes, beginning with 5?
8. What are they? *Ans.* 5 1 3, and 5 3 1. Sing them.
9. How many changes may be produced with 1 3 5 and 8, beginning with 1?
10. What are they? Sing them.

11. How many, beginning with 3? 12. What are they? Sing them.
13. How many, beginning with 5? 14. What are they? Sing them.
15. How many, beginning with 8? 16. What are they? Sing them.
17. To what sound does 7 naturally lead? *Ans.* 8.
18. What sound must we think of, to enable us to sing seven right? *Ans.* 8.
19. What sound is a guide to 7. 20. To what sound does four lead? *Ans.* 3.
21. What sound is a guide to 4? 22. What sound will guide to 2? *Ans.* 1 or 3.
23. What sound will guide to 6? *Ans.* 5.

XI. MELODY.—SCALE EXTENDED.

1. When sounds are sung higher than eight, how is eight to be regarded?
2. When sounds are sung lower than one, how is one to be regarded?
3. What sound of the upper scale is 9? 10? &c.

XII. MELODY.—CHROMATIC SCALE.

1. Between what sounds of the scale, may intermediate sounds be produced? *Ans.* 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7.
2. Why can there not be an intermediate sound between 3 and 4, and 7 and 8?
3. What is the sign of elevation called, by which intermediate sounds are indicated?
4. What is the sign of depression called, by which intermediate sounds are indicated?
5. When a sharp is placed before a note, how much higher is its sound?
6. When a flat is placed before a note, how much lower is its sound?
7. What is the intermediate sound between 1 and 2 called, when it derives its name from 1? *Ans.* ♯1. 8. What letter? *Ans.* C♯.
9. What is it called, when it derives its name from 2? *Ans.* ♭2.
10. What letter? *Ans.* D♭.

NOTE.—Ask similar questions with respect to the other sounds.

11. On what degree of the staff is ♯1 written? ♯2? ♯4? ♯5? ♯6?
12. On what degree of the staff is ♭2 written? ♭3? ♭5? ♭6? ♭7?
13. What syllable is applied to ♯1, &c? 14. What syllable is applied to ♭7? &c.
15. When all the intermediate sounds are included in the scale, how many are there altogether? *Ans.* 13. 16. How many intervals?
17. What are the intervals called?
18. What is a scale of thirteen sounds, and twelve intervals of a semitone each, called? *Ans.* Chromatic* scale.
19. What is the common scale of eight sounds called? *Ans.* Diatonic† scale.

* From the Greek *Chroma*, signifying color; probably because the notes representing the intermediate, or artificial sounds, were differently colored.

† From the Greek *Dia* through, and *Tonos*, a tone.

20. By what character is the ascending chromatic scale formed?
21. By what character is the descending chromatic scale formed?
22. Are flats and sharps, rhythmical, melodic, or dynamic characters?
23. Does a sharped sound naturally lead upwards, or downwards?
24. To what does ♯2 lead? &c. &c.
25. Does a flatted sound naturally lead upwards, or downwards?
26. To what does ♭7 lead? &c. 27. Which is the guide to a sharped sound?
28. Which is the guide to a flatted sound? 29. What is the guide to ♯4? &c.
30. What is the guide to ♭7? &c.
31. How far does the influence of a sharp, or flat, extend? *Ans.* Through the measure in which it occurs.
32. Under what circumstances does the influence of a sharp, or flat, extend beyond the measure in which it occurs? *Ans.* When the same sound is continued from measure to measure.
33. When it is necessary to take away the effect of a sharp or flat, what character is used?

XIII. MELODY.—DIATONIC INTERVALS

1. When two sounds are both the same pitch, what are they called? *Ans.* Unison.
2. When we proceed from any note to that which is written on the next degree of the staff, what is the interval called? *Ans.* Second.
3. When we skip over one degree of the staff, what is the interval called? *Ans.* Third. 4. When we skip two degrees? Fourth.
5. When we skip three degrees? Fifth. 6. When we skip four degrees? Sixth.
7. When we skip five degrees? Seventh.
8. When we skip six degrees? Eighth, or Octave.

XIV. *MELODY.— MAJOR AND MINOR INTERVALS.

1. If a second consists of a *semitone*, what is it called? *Ans.* Minor Second.
2. If a second consists of a *tone*, what is it called? *Ans.* Major Second.
3. If a third consists of a *tone* and *semitone*, what is it called? *Ans.* Minor Third.
4. If a third consists of *two tones*, what is it called? *Ans.* Major Third.
5. If a fourth consists of *two tones* and *one semitone*, what is it called? *Ans.* Perfect Fourth.
6. If a fourth consist of *three tones*, what is it called? *Ans.* Sharp Fourth.
7. If a fifth consists of *two tones* and *two semitones*, what is it called? *Ans.* Flat Fifth.
8. If a fifth consists of *three tones*, and *one semitone*, what is it called? *Ans.* Perfect Fifth.
9. If a sixth consist of *three tones* and *two semitones*, what is it called? *Ans.* Minor Sixth.
10. If a sixth consists of *four tones* and *one semitone*, what is it called? *Ans.* Major Sixth.

* This chap. may be omitted.

11. If a seventh consists of *four tones* and *two semitones*, what is it called? *Ans.* Flat Seventh.
12. If a seventh consists of *five tones* and *one semitone*, what is it called? *Ans.* Sharp Seventh.
13. If an octave consists of *five tones* and *two semitones*, what is it called? *Ans.* Perfect Octave.

Minor Intervals altered to Major.

14. If the lower sound of any *Minor* interval be flatted, what does the interval become? *Ans.* Major.
15. If the upper sound of any *Minor* interval be sharped, what does it become? *Ans.* Major.

Major Intervals altered to Minor.

16. If the lower sound of any *Major* interval be sharped, what does the interval become? *Ans.* Minor.
17. If the upper sound of any *Minor* interval be flatted, what does the interval become? *Ans.* Minor.

Extreme Sharp Intervals.

18. If the lower sound of any *Major* interval be flatted, what does the interval become? *Ans.* Extreme sharp, or Superfluous.
19. If the upper sound of any *Major* interval be sharped, what does the interval become? *Ans.* Extreme sharp, or Superfluous.

Extreme Flat Intervals.

20. If the lower sound of any *Minor* interval be sharped, what does the interval become? *Ans.* Extreme flat, or Diminished.
21. If the upper sound of any *Minor* interval be flatted, what does the interval become? *Ans.* Extreme flat, or Diminished.

XV. MELODY.—FIRST TRANSPOSITION OF THE SCALE BY FIFTHS.

1. When is the scale said to be in the key of C?
2. Why is the scale said to be in the key of C, when C is taken as one? *Ans.* Because one is the foundation, or basis, of the scale.
3. Suppose G be taken as one, in what key would the scale be then?
4. What is meant by the key of C? D? E? F? &c.
5. When any other letter than C is taken as one, what is said of the scale?
6. In what key is the scale, when in its natural position?
7. In transposing the scale, what must we be careful to preserve unaltered? *Ans.* The order of the intervals.
8. What must the interval always be, from one to two? Two to three, &c.
9. What is the interval, always, from C to D? D to E? &c.
10. How can the order of the intervals be preserved in transposing the scale? *Ans.* By substituting sharped, or flatted, for natural letters.
11. What is the first transposition of the scale usually made?

12 How much *higher* is G, than C? 13. How much *lower* is G. than C?
14. What is the signature to the key of G? 15. What is the sig. to the key of C?
16. Why is F sharped in the key of G?
17. What sound has the key of G, that the key of C has not?
18. What sound has the key of C, that the key of G has not?
19. How many sounds have the keys of C and G in common?
20. What letter is one, in the key of C? 21. What sound is C, in the key of G?
22. What letter is two, in the key of C? 23. What sound is D, in the key of G?

NOTE.—Similar questions on the other letters and sounds.

24. In transposing the scale from C to G, what sound is found to be wrong? *Ans.* 4.
25. Is it too high, or too low?
26. What must we do with the fourth in this case? *Ans.* Sharp it.
27. What does this sharped fourth become in the new key of G? *Ans.* 7.
28. What effect does sharping the 4th have on the scale? *Ans.* It transposes it a 5th.
29. What must be done in order to transpose the scale a 5th? *Ans. Sharp the 4th.*

XVI. SECOND TRANSPOSITION OF THE SCALE BY FIFTHS.

1. If the scale be transposed from G a fifth higher, to what letter will it go?
2. In order to transpose the scale a fifth, what must be done? *Ans.* Sharp the fourth. 3. What is the fourth in the key of G?
4. What letter must be sharped, then, in transposing from G to D?
5. What is the signature to the key of D? *Ans.* Two sharps.
6. What letters are sharped? Why?
7. How much higher is the key of G, than the key of C?
8. How much higher is the key of D, than the key of G?
9. What letter is six, in the key of C? 10. What sound is A, in the key of G?
11. What sound is A, in the key of D?

NOTE.—Similar questions should be asked of other letters and sounds.

12. What sound has the key of G, that the key of D has not?
13. What sound has the key of D, that the key of G has not?
14. How many sounds have the keys of G and D in common?
15. How many sounds have the keys of C and D in common?

XVII. THIRD TRANSPOSITION OF THE SCALE BY FIFTHS.

1. If the scale be transposed from D a fifth, to what letter will it go?
2. In order to transpose the scale a fifth higher, what must be done? *Ans.* Sharp the fourth. 3. What is four in the key of D?
4. What letter, then, must be sharped in transposing from D to A?
5. What is the signature to the key of A? 6. What letters are sharped?
7. How much higher is the key of A, than D?
8. How much higher is the key of D, than G?

9. How much higher is the key of G, than C? 10. What sound is D, in the key of C?
11. What sound is D, in the key of D? 12. What sound is D, in the key of A?
13. What sound has the key of A, that D has not?
14. What sound has the key of D, that A has not?
15. How many sounds have the keys of A and D in common?

XVIII. FOURTH TRANSPOSITION OF THE SCALE BY FIFTHS.

1. If the scale be transposed a fifth from A, to what letter will it go?
2. In order to transpose the scale a fifth, what must be done? *Ans.* Sharp the fourth. 3. What is four in the key of A?
4. What letter, then, must be sharped in transposing from A to E?
5. What is the signature to the key of E? *Ans.* Four sharps.
6. What letters are sharped? Why?
7. How much higher is the key of E, than the key of A?

NOTE.—Other questions may be asked similar to those under the 1st, 2d, and 3d transpositions.

XIX. FURTHER TRANSPOSITION OF THE SCALE BY FIFTHS.

1. What key is a fifth higher than E? 2. What is the signature to the key of B?
3. What letters are sharped in the key of B? 4. What key is a 5th higher than B?
5. What is the signature to the key of F♯?
6. What letters are sharped in the key of F♯?
7. What key is a fifth higher than F? 8. What is the sig. to the key of C♯?
9. What letters are sharped in the key of C♯?
10. What key is a 5th higher than C♯? 11. What is the signature to the key of G♯?
12. What letters are sharped in the key of G♯?
13. F having been sharped before, what is it called when it is sharped again?

XX. FIRST TRANSPOSITION OF THE SCALE BY FOURTHS.

1. How much higher than C is F? 2. What is the signature to the key of F?
3. Why is B flatted in the key of F? 4. What sound has the key of F, that C has not?
5. What sound has the key of C, that F has not?
6. How many sounds have the keys of C and F in common?
7. What letter is one, in the key of C? 8. What sound is C, in the key of F?
9. In transposing the scale from C to F, what sound is found to be wrong? *Ans.* 7.
10. Is it too high or too low? 11. What must be done with it?
12. Why must it be flatted?
13. What does the flat 7th become in the new key of F? *Ans.* 4.
14. What is the effect of flatting the 7th? *Ans.* It transposes the scale a 4th.
15. What must be done in order to transpose the scale a 4th? *Ans. Flat the 7th.*

XXI. SECOND TRANSPOSITION OF THE SCALE BY FOURTHS.

1. If the scale be transposed from F a fourth, what will be the key?

2. In order to transpose the scale a 4th, what must be done? *Ans.* Flat the 7th.
3. What is seven in the key of F?
4. What letter must be flatted, then, in transposing from F to B♭?
5. What does E♭ become, in the new key of B♭? 6. What is the sig. to the key of B♭?
7. What letters are flatted? Why? 8. How much higher is B♭, than F?
9. How much higher is F, than C?
10. What sound has the key of B♭, that does not belong to the key of F?
11. What sound has the key of F, that does not belong to the key of B♭?
12. How many sounds have the two keys in common?

XXII. THIRD TRANSPOSITION OF THE SCALE BY FOURTHS.

1. If the scale be transposed from B♭ a fourth, what will be the key?
2. In order to transpose the scale a 4th, what must be done? *Ans.* Flat the 7th.
3. What is seven in the key of B♭?
4. What new flat do we obtain, then, in transposing from B♭ to E♭?
5. What does the flat seventh become in the new key? *Ans.* 4.
6. What is the signature of E♭? 7. What letters are flatted?
8. How much higher is E♭ than B♭? &c.

XXIII. FOURTH TRANSPOSITION OF THE SCALE BY FOURTHS.

1. If the scale be transposed a fourth from E♭, what will be the key?
2. What is the signature to the key of A♭? 3. What letters are flatted?
4. How does flatting the seventh, transpose the scale? *Ans.* A fourth.
5. How much higher is A♭, than E♭?

XXIV. FURTHER TRANSPOSITION OF THE SCALE BY FOURTHS.

1. What key is a fourth from A♭? 2. What is the signature to D♭?
3. What letters are flatted in the key of D♭? 4. What key is a 4th from D♭?
5. What is the sig. to the key of G♭? 6. What letters are flatted in the key of G♭?
7. What key is a fourth from G♭? 8. What is the signature to the key of C♭?
9. What letters are flatted in the key of C♭? 10. What key is a 4th from C♭?
11. What is the sig. to the key of F♭? 12. What letters are flatted in the key of F♭?
13. B having been flatted before, what is it called when it is flatted again?

XXV. MINOR SCALE.—FIRST FORM.

1. In what consists the difference between the Major and Minor scale?
   Ans. A different order of intervals.

2. Are the ascending and descending minor scales alike in regard to intervals, or do they differ?
3. In the ascending minor scale, between what sounds do the semitones occur? 2 and 3, and 7 and 8.
4. In the descending minor scale, where do the semitones occur? 6 and 5, and 3 and 2.
5. With what letter does the minor scale commence, when it is in its natural position?
6. What is meant by the scale in its natural position? *Ans.* Not transposed; or formed without either sharps or flats in the signature.
7. In the ascending minor scale, what sounds are altered from the signature?
8. In the descending minor scale, are there any sounds altered, or do they all remain the same? 9. When are the major and minor scales said to be related?
10. What is the signature to the key of C Major? Natural.
11. What is the signature to the key of A minor? Natural.
12. What is the relative minor to C maj.? 13. What is the relative maj. to A minor?
14. Upon what sound of the major scale, is its relative minor based?
15. What is meant by the scale being based upon any sound? *Ans.* That that sound is taken as one.
16. Upon what sound of the minor scale, is its relative major based?
17. How much higher is the minor scale, than its relative major?
18. How much lower is the minor scale, than its relative major?
19. How much higher is the major scale, than its relative minor?
20. How much lower is the major scale, than its relative minor?
21. What syllable is applied to one, in the minor scale? To 2? To 3? &c.
22. What is the sig. to the key of G maj.? 23. What is the relative minor to G maj.?
24. What is the relative major to E minor? 25. What is the sig. to E minor?
26. What is the sig. to D major? 27. What is the relative minor to D major?
28. What is the relative major to B minor? 29. What is the sig. to B minor?
30. What is the sig. to A major? 31. What is the relative minor to A major?
32. What is the relative major to F♯ minor? 33. What is the sig. to F♯ minor?
34. What is the sig. to E major? 35. What is the relative minor to E major?
36. What is the relative major to C♯ minor? 37. What is the sig. to C♯ minor?
38. What is the sig. to F major? 39. What is the relative minor to F major?
40. What is the relative major to D minor? 41. What is the sig. to D minor?
42. What is the sig. to B♭ major? 43. What is the relative minor to B♭ major?
44. What is the relative major to G minor? 45. What is the sig. to G minor?
46. What is the sig. to E♭ major? 47. What is the relative minor to E♭ major?
48. What is the relative major to C minor? 49. What is the sig. to C minor?
50. What is the sig. to A♭ major? 51. What is the relative minor to A♭ major?
52. What is the ralative major to F minor? 53. What is the sig. to F minor?

54 to 79. What is the signature to C major? C minor? G major? G minor? D major? D minor? A major? A minor? E major? E minor? F major? F minor? B♭ major? B♭ minor? E♭ major? E♭ minor? A♭ major? A♭ minor? B major? B minor? F♯ major? F♯ minor? C♯ major? C♯ minor? G♯ major? G♯ minor?

XXVI. MINOR SCALE.—SECOND FORM.

1. In how many forms is the minor scale used?
2. What is its most common form? *Ans.* That which has the 6th and 7th sharped in ascending.
3. What is the other form of the minor scale? *Ans.* That in which only the 7th is sharped.
4. In the first form of the minor scale, are the ascending and descending scales alike, or do they differ?
5. In what respect do they differ? *Ans.* Order of intervals.
6. In the second form of the minor scale, are the ascending and descending scales alike, or do they differ?
7. What interval has this form of the minor scale, which does not belong to the other, or to the major scale? *Ans.* A tone and a half.
8. Between which two sounds is this interval found? 6 and 7.
9. Repeat the syllables to the first form of the minor scale. To the second.
10. Sing the minor scale in its first form. Second.

XXVII. DYNAMICS.—DYNAMIC TONES.

1. When a sound is begun, continued, and ended, with an equal degree of power, what is it called?
2. When a sound is begun soft, and gradually increased to loud, what is it called?
3. When a sound is begun loud, and gradually diminished to soft, what is it called?
4. When the crescendo is united to the diminuendo, what is it called?
5. What is a very sudden crescendo called?
6. What is a very sudden diminish called?
7. What is that style of singing called, in which the sounds are drawn closely together, or tied to one another? Legato.
8. What is that style called, in which the sounds are struck very short, distinct, and articulate? Staccato.

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